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Wieland's "Neuer Amadis"

by

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Wieland's "Neuer Amadis"

A Dissertation

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by

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This study is respectfully dedicated to

Professor Kurrelmeyer.

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Part I.

Composition and Sources of "Der Neue Amadis".

Chapter I.

"Der Neue Amadis, Ein comisches Gedicht" by Christoph Martin Wieland appeared in 1771. In this poem, Wieland paid tribute to the influence exerted on his life by Count Stadion, the former Minister of Mainz:

"Mit meinem Herabsteigen aus den Wolken auf die Erde ging es natürlich und gradatim zu....Sehr viel trug auch zu der Revolution in meiner Seele meine mit dem Jahre 1761 angefangene Connexion mit den Bewohnern des gräflich Stadionischen Schlosses Warthausen, besonders mit Herrn la Roche und mit den Grafen selbst bey, welcher einer der vorzüglichsten Weltmänner unserer Zeit war, und unendlich viel zu Erweiterung und Berichtigung meiner Welt-und Menschenkenntniss beytrug. Ein geringes aber unverfälschtes Denkmal habe ich ihm vorlängst im prooemio des Neuen Amadis gestiftet."[1]

In "Der Neue Amadis", Wieland returned to the treatment of knighthood which had been the theme of "Idris". After the publication of the fragment of the earlier poem, his mind was still occupied with plans for works of a similar nature. The "Idris" he had determined to leave as it was, a fragment, "wie die Facardins meines vielgeliebten Hamiltons, oder die Venus des Apelles",[2] and this, notwithstanding the fact that he had already worked out a plot with the strangest possible solution. In the search for a hero for another such heroic epic, his choice fell, at first, upon Alexander the Great. His

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1. Ausgewählte Briefe, An Leonh. Meister, Dec. 29, 1767.

2. Ausgewählte Briefe, An Zimmermann, Dec. 3, 1767.

thoughts at this time were so full of "Tristram Shandy" that all his plans were colored by this work. Its influence extended even to Wieland's idea in composing this romantic epic. It had awakened in his mind the conviction that the writers of tragedies, epics, and odes had all conspired to depict heroes such as had never existed. Even historians like Plutarch had been guilty of such idealization; and had allowed themselves to be carried away by their desire to paint perfection rather than to paint real people. The fancy had struck him to undertake the strange and entertaining task of presenting a hero for once as he really was, as a sort of a Don Quixote. The place for the appearance of such a hero was a heroic-comic poem, and the ideal hero seemed, at first, to be Alexander the Great, in whom Wieland found the rare combination which he sought in the mixture of the romantic with the heroic and the comic. The difficulties that were involved in treating in this fashion a world-figure such as Alexander caused this plan to be relinquished in favor of another in which the problem was a slighter one.

For a year, the idea of the comic epic seems to have lain dormant. Then, after reading another work of Sterne's, "A Sentimental Journey", the idea again stirred and took shape in Wieland's mind. Sterne and Spenser, apparently with so little in common, united to reawaken the fantastic idea of the year before, -- the idea of a comic epic in which the hero is to be painted in life-like colors.[1]

The hero who is to be treated in this way is not, however, Alexander the Great, but Amadis of Gaul. The reasons which had obliged Wieland to resign his earlier plan had no weight in this case for Amadis, the father of chivalrous romances, the hero of the most varied exploits, the ideal romantic knight, and, in addition, the subject of satire, combined the qualities of the comic, the romantic, and the heroic. As a hero endowed with all excellent qualities; as the unconquered knight, entirely love-loyal, and perfect in every respect, he is a shining example of the hero who has been placed in a false light and who could be represented as humanly frail. The objection to Alexander as a hero with a historical background, could not be urged against Amadis, who was a creation of Romance. In "Don Quixote", a humorous light had already been cast upon the exploits of this peerless knight and his comrades of the order of knights errant: hence his appearance as the hero of a comic epic was not startlingly new.

Once the difficult problem of the person of the hero was settled, Wieland went to work at the composition of the poem. As his environment was uncongenial, it was only in his ideas that he could find pleasure. The new work was to mirror these ideas. Wieland had written Tiefel (Denkwürdige Briefe I,

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1. Denkwürdige Briefe, I, 330-333. "Was denken Sie zu diesem Einfall, mein Freund?.. Yorik und die Fairy Queen, zween Werke, die wahrhaftig nicht viel Ähnliches mit einander haben, haben dennoch, weil sie in meinem Kopfe auf einander treffen, einen seltsamen Einfall, den ich schon über sieben Jahr lang schlafen gelegt hatte, wieder aufgeweckt und völlig ausgebrütet, ..."

233):

"Bis dahin mögen Sie sich begnügen zu wissen, dass dieser Gedanke der Plan eines Gedichtes ist, und dass dieses Gedicht der neue Amadis, oder die sechs Töchter des Königs Bambo heissen wird, und wenn Sie sich von diesem blossen Titel: Things unattempted in prose or rime versprechen; Dinge, welche die Betrübtesten fröhlich, und die Weisesten lachen zu machen fähig seyn sollen.....so werden Sie sich, wie ich zu Gott hoffe, nicht betrogen finden..." Wieland continues to describe certain of the heroines who are to appear in the work, Blaffardine, die Blonde, Porzellane, die Delicate, Colifischette, die Capriciöse, and especially Dindonette, whose like is to be found "weder im Homer noch Ariost, und also gewiss auch in keinem anderen Dichter finden werden; aber in der Natur unfehlbar schon gefunden haben müssen...". He asks Riedel to send him several parts of the old German translation of the "Amadis de Gaule", no matter which, that he may make use of them to find archaic words and phrases for the "Amadis".

In September, he wrote Sophie von La Roche that he was spending all his time on his "Amadis", which he calls an anti-sentimental work, for he feared that he would lose the desire to complete it.[1] Notwithstanding this fear, Wieland took great pride in this work as his letters to Gleim and Jacobi show. On October 2, 1768, the first six cantos were ready to be sent to these friends. The letter which contained this news,

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1. Denkwürdige Briefe, I, 135.

demanded the promise "bey den Grazien" that no one save Jacobi and Gleim should see the manuscript of this poem, of which the author spoke with such enthusiasm (Ausgewählte Briefe, Oct. 3, 1769):

"Von meinem Neuen Amadis hätte ich Lust Ihnen ausführlich zu schreiben. Es ist ein wahres Original; ein Mittelding zwischen allen andern Gattungen von epischer Poesie, denn es hat von allen etwas. Es ist eine von den abenteurlichsten Geburten des Socratischen Satyrs mit einer Grazie, halb gutwillig, halb mit Gewalt, gezeugt."

On December 8, he sent the completed cantos to his friends. He was eager to receive their opinion of this novel creation of his, a satyr, half faun, half love-god, in the style of Hogarth, and he accompanied the packet by a few explanatory remarks that indicate his desire to guide their judgment in its favor. His "Amadis" was comparable to nothing else and could, he said, be judged only by its own rules. The verse, of his own invention, had the merit of harmonizing with the subject, and, in addition, had the lyric swing that he demanded of all but heroic verse-forms.

The verdict of Gleim and Jacobi was favorable[1]. and Wieland continued working on the poem, making it the subject of conversation in further letters to these friends. In May

1. Briefwechsel zwischen Gleim und Uz, Hrsg. von Karl Schüddekopf, Lit. Ver. in Stuttgart 218. "Welch ein vortreffliches Genie, mein bester Freund, hat dieser zwote Wieland! Sein neuer Amadis, mit allen seinen gutwilligen Quellen, hat mich entzückt." (Cf. p. 397).

of 1768, Wieland left Biberach to become professor of Philosophy at Erfurt. He took "Der Neue Amadis", which was not yet completed, with him.

Early in 1770, he was still busily engaged on his poem but he had reached such a state in its composition that he was ready to consider the problems connected with its publication. Already he had called Reich's attention to some of its verses. They were, at this date, debating over what form it should take in publication. Wieland forwarded to Reich a small packet containing part of the "Amadis" accompanied by a note in which he said:[1]

"Zu einer kleinen Probe - nicht was für ein Ding mein Amadis ist, sondern nur von der Art der Verse (die ich, ohne Ruhm zu melden, für die besten unter allen halte, welche bis dato in unserer Sprache erfunden worden sind) und von dem Format, das dazu erfordert werden mag, lege ich eine Copie der ersten 8 Strophen bey."

Continuing in this note, he described the approximate length of the poem as sixteen cantos, treated the arrangement of the notes and other details of the publication of this work, which Reich intended to make a "chef d'oeuvre" of his art as a publisher and upon which Wieland confessed he himself set great store.

In June of the same year (1770), Wieland went to Leipzig. Here he met Reich for the first time. They made the final

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1. Karl Buchner, Wieland und die Weidmannsche Buchhandlung, Berlin, 1871. (Cf. p. 41-44)

arrangements for the publication of the "Amadis" at this meeting, and the poem appeared at the Spring Fair of 1771, in two large octavo volumes, each containing nine cantos.

Wieland himself has described the excitement this work produced: "Mit dem neuen Amadis debutirte ich im Erfurt, wo sich freilich alles kreuzigte und sehnete, dass der erste Professor der Philosophie solches Zeug schreiben könnte. Ich machte mir aus alle diesem Geschnatter nichts, da ich mich auf die Gunst des Kurfürsten von Mainz und seines ersten Ministers sicher verlassen konnte."[1].

Wieland could count not only on the support of the Prince and his Minister, but also on that of some of the critic In the "Almanach der deutschen Musen" for 1772 (pp. 74 ff.) there appeared a very flattering review of "Der Neue Amadis". After a jesting reference to the danger to which the author had exposed himself by revealing the follies of the fair sex, whose favorite author Wieland was, the article continued: "Die zaubernde Phantasie des Verfassers, seine grosse Kenntniss des menschlichen Herzens, die sich nicht nur in den angeführten Charaktern, sondern auch in der Menge Episoden äussert, seine reizende und dennoch natürliche Malerey, die Ergiessungen seines originellen Humors, dessen Dosis hier noch einmahl so stark als in Idris ist, seine Versifikation, die je leichter sie hier, bey der ungleichen Länge der Verse und der öftern Vertauschung des Iamben und Spondäen mit den Anapästen zu seyn scheint, dennoch unnachahmlich bleibt."

1. K. W. Böttiger, Literarische Zustände und Zeitgenossen, p. 177, [illegible]tes Bändchen, (Jan. 15, 1798).

The "Agathon" served to strengthen the reputation Wieland had already acquired by his earlier numerous poems, especially the "Idris". In the field of the comic epic, he had already won enviable distinction. In the "Almanach der deutschen Musen" for 1773, Wieland is given the credit of having, in respect to the romantic epic, brought his country's literature to cut-rank the French and to be on a par with the English: "In der Epopee beschämen wir die Franzosen, und überholen die Britten. Wir können es jetzt für ein Geringes halten, mit dem Dichter des Lockenraubs zu rivaliren, da wir romantisch komische Epopeen besitzen, welche die italienischen übertreffen. Denn der Verfasser derselben, (Sie werden doch nicht glauben, dass ich mich vermesse, dem Umfange seines Genies Grenzen zu stecken, wenn ich ihn nur hier nenne?) Herr Wieland, hat die italienische Einbildungskraft mit der brittischen Philosophie vermählt."

Chapter II .

Wieland's conversations and correspondence reveal the literary influences that had become a part of his thoughts and had made their way into his works. His favorite reading always exerted a strong influence upon him, and even against his will and desire, moulded his ideas and the expression he gave them in his works. The period of the composition of "Der Neue Amadis" is marked by a number of such influences.

Among the works that influenced Wieland 's mental attitude in the Biberach days and that had a large part in shaping the "Amadis", was Sterne's "Tristram Shandy".[1] The letter to Riedel that announced the plan of the "Amadis" ascribed to this work of Sterne's and to the "Faerie Queene" of Spenser the merit of having given new life to the dormant idea for a comic epic. Both the style and the composition reveal the strength of the impression Sterne had made upon him. Wieland found in the English novelist a spirit akin to his own, and he had read and reread his works until they had become a part of him. In this reading, he assimilated so thoroughly the spirit and the matter of "Tristram Shandy" that it is possible to find, in Sterne, parallels for a number of the details that are characteristic of the "Amadis". One is the vein of gentle irony that gives tone to the whole poem; another the sudden breaks in the thread of the story at critical and exciting points; another the frequent citation of authorities; another the long-winded preambles; and still another the gossip, with

1 .Dr. Carl August Behmer, "Laurence Sterne und C. M. Wieland", Forschungen zur Neueren Litteraturgeschichte 9-15.

his readers over what and how he is going to write. Certain details of the story seem due also to Sterne; as, the tale of Amandus and Amanda (II, 113-114). The motive for the tale of the King of Fairyland with his seven castles may also, in Dehmer's opinion, be suggested by Trim's story of the King of Bohemia, though the contents of the two stories show no resemblance. In both cases the tale is put in the mouth of a naïve, phlegmatic person who begins the story anew after each interruption and leaves off suddenly "with the tale half told". This resemblance which Dehmer points out is one that the "Amadis" bears to other works than "Tristram Shandy", for Hamilton's "Les Quatre Facardins" is told in a like manner by the Prince de Trébizonde. In this work, the story is related in a long drawn out way, frequently interrupted by Dinarzade and the Sultan. After each interruption, it continues undisturbed until, at an exciting point, the narrator himself decides to postpone the continuation. In many individual references to the characters of "Tristram Shandy"- to Yorick, Uncle Toby, Smelfungus, Phutatorius, Trismegistus- and in the ideas he took from it, Wieland has left in "Der Neue Amadis" souvenirs of the enthusiastic interest he took in this, for years his "Leibbuch".

There are fewer tangible signs of the influence of the "Faerie Queene" in the "Amadis".[1] In the treatment of such

1. Lenz, Ludwig, "Wielands Verhältniss zu Edmund Spenser, Pope und Swift". Pt. I, Wissenschaftliche Beilage, Programm des Königlichen Gymnasiums zu Hersfeld, 1903.

romantic material: enchanters, satyrs, fairies and fauns, Wieland found in "The Faerie Queene" much to interest him. In Spenser's poem everything was on a grander, nobler scale, and though Wieland made use of certain motives and figures that he found there, he gave them a form so new, so permeated with wit and irony, that they bear little resemblance to their source. In the general idea for the adventures, on each of which the knight is attended by a lady, the "Amadis" seems to show the influence of the "Faerie Queene".

One of the signs of the French influence that developed through Wieland's intimacy with Count Stadion is his deep interest in the French fairy tale literature.[1] There is scarcely a trace of any such interest in Wieland's compositions before his return to Biberach; yet from 1764 on, it appears in its full strength in "Don Sylvio von Rosalva", in "Idris", in "Der Neue Amadis", and in succeeding works. In the "Amadis", reappeared the "Illustre Racordins" of Hamilton, so prominent in the "Idris". As in the French Conte, the scene of the story is described as belonging to the neighborhood of Mt. Atlas. Bambo's daughters are following an oracle which sends them out to wander through the world in quest of 'what they have not'. It is in the same fashion that Hamilton's Mousseline la Serieuse journeys about at the command of an oracle to learn to laugh. In other details also the influence can be

1 .K. Otto Mayer, "Die Feenmärchen bei Wieland", Vierteljahrschrift für Litteraturgeschichte .V, pp. 374-408 and 497-533.

perceived. In "Der Neue Amadis" also, a Prince of Trebisonde appears, and the Knight Doreas is likewise described as a grandson of the great Facardin. Amadis himself resembles Facardin in being accompanied on all his adventures by a secretary, instead of by the usual squire, that his valiant deeds may be recorded.

Mayer explains the origin of a number of the names and the characteristic epithets that accompany them as due to the influence of various tales. A Léopardie appeared in Mde. Lubert's "Le Prince Glacé et la Princesse Étincelante", a Dindonette in Caylus' "Cornichon et Toupette", and a Blaffardine in Crebillon's "Ecumoire".

In the "Amadis", moreover, there appears a king who has a number of daughters, each with markedly different qualities and each called by a name that indicates her distinguishing characteristic. A parallel case is to be noted in Perrault's tale, "L'adroite Princesse".

Mayer finds few further resemblances between the "Amadis" and Hamilton's "Contes". It seems, however, that Mayer was using for his study of the fairy tale influence on the "Amadis" the later edition of this poem, in which a number of the references to fairy lore were either omitted from the text or the notes accounting for such influence were dropped. On page 375, in his introduction to this study, Mayer says: "Auch konnte ich nicht durchaus die ersten Fassungen der Wielandschen Dichtungen einsehen." This seems to have been true in the case of the "Amadis", for in the original edition of

this poem, Flördepine is the name of the princess who wins Amadis's heart; that is, in the earlier part of the poem, though she is called Olinde and Bellastella also. Her story is strikingly like that of Fleur d'Épine of Hamilton's tale of that name. Each is carried off because of her beauty to become the wife of an ugly person endowed with supernatural powers. In Wieland's poem, this magician is the Moor Tulpan; in Hamilton, it is the hideous hunchback son of the sorceress Dentue. Through magic arts the two heroines are robbed of their beauty to win it back only after their lovers have proved faithful to them in spite of their ugliness. The connection between these two stories Mayer seems to have missed, very likely because the later edition, which it seems probable that he used, no longer called the princess by the name of Flördepine. As sources for the story of Olinde, Mayer suggested Wieland's own Himmelblau und Lupine and Perrault's Riquet à la Houpe.

Another element in the story that may owe something to "Les Quatre Facardins" is the story of Antiseladon's wonderful fan. Antiseladon, who succeeds to the eminence of Amadis in the good graces of the fairy who had freed Amadis from the tower, is a light of love. No sooner has he won the fairy than he wishes to be off to a new love. To punish him, she condemns him to journey through the world until he has found a hundred women as weak as he had found her. For the journey,

she gives him a magic fan upon which the picture of each woman who falls a victim to his fascination appears as if photographed. When he has delivered the fan with the hundred portraits, he is free of her. Cristalline's adventure with the hundred rings bears some resemblance to this story. Like Antiseladon, Cristalline has a fickle fancy. She soon tires of her old man of the sea and longs for new adventures. In search of these she deceives her sleepy husband, and has a hundred lovers, from each of whom she demands a ring to add to her collection. The discovery of these rings by her husband brings her into a difficult situation from which she is rescued by Facardin. The adventures of Cristalline with her sleepy old sea-monster resemble those of Schattulißse with her Triton, who also spends a large part of his time sleeping and leaves his beautiful, fickle wife to her own devices. Both Cristalline and Schattulißse were carried off by their husbands; Schattulißse had rushed into the Triton's arms in her mad flight from the giant, Cristalline had been snatched away from her lover as they were looking out at the sea. Both find life with their sleepy husbands unbearable and each finds the same way of relieving the monotony of it by the pleasure of adventures with other men. They are similar in character—the curious Cristalline and the chaste Schattulißse.

Like Amadis, Cristalline had been reared in a place to which all beings of the opposite sex were denied admittance, and like him she was consumed by the desire to see one of those beings who were described to her as monsters. She also escapes

from her prison to go out to satisfy her curiosity, and, in her flight, meets a youth who has been reared in equal ignorance of what women are like. Free from restraint, Cristalline plunges into a maze of love-adventures, more varied and more numerous than those of Amadis, but with a precipitation and dash that equal his.

The notes to the earlier edition call attention to other motives of the fairy tale that Wieland has used in the "Amadis". The learning of the Druid, who was learned in both ancient and modern history, "zumahl in der, die nie geschah" (I, 78, 8) Wieland, in his note, suggested as resembling that of Schah Baham of Crebillon's "Sopha". The giant who accompanied Parasol on his adventures, owes his name to the giant of that name in Hamilton's "Bélier".

Besides the influence of Sterne and the authors of the French Contes, the "Amadis" shows a number of others that determine, in varying degrees, characters and incidents. Strangely enough, the work from which the "Amadis" has received its title seems to have given Wieland nothing but this romantic name. (Introduction to 1771, p. 9.) Wieland's knowledge of this Romance of Chivalry does not appear to have extended much beyond the information he found on the subject in "Don Quixote". The references to personages of the older "Amadis" are usually explained in the notes by the quotation of the passage in which they appear in "Don Quixote". Alquif, Urgande, Genievra, Dame Quintanjone and Galaor, Wieland knew from this novel, as is shown by the references he makes to it in the notes to the passages where their names appear.

While Wieland knew very little about the older "Amadis" when he was composing "Der Neue Amadis", he was acquainted with Ariosto's "Orlando Furioso", the great romantic epic dealing with the adventures of knights errant.[1] Through the translation into prose of certain passages of the "Orlando" in Johann Nikolaus Reinhard's "Versuche über den Charakter und die Werke der besten italienischen Dichter", 1763-1764, Wieland first obtained a correct idea of Ariosto and a better appreciation of his work. The influence appeared strong in the "Idris", the verse of which is an adaptation of the ottave rime, and less strong in the "Amadis". The handling of the material to avoid the appearance of tragic tension, or any doubt of the happy outcome of the adventures is alike in both. Both authors treat their material with a certain freedom and apparent carelessness, which, however, produces the highest art in composition and verse. In Ariosto, power and force are more characteristic than are grace and daintiness; in Wieland, the reverse is true. Ariosto's work is characterized by the frankly sensuous tone of the Renascence, Wieland's by the piquant wit of the French. Direct references to characters and episodes in the "Orlando" appear in the "Amadis". The enchantress Alcina; the flight of Parasol's fan and his wits to the moon where lost things of earth find a refuge; the character of Sakripant; the mention of the horse of Amadis as being a descendant of Bajardo, Roland's steed; the reference to the magic properties of Brunel's ring by Olinde; the calling of the horse of Caramell after Brilliador,

1. Lydia Marinig. "Der Einfluss von Ariosts Orlando Furioso auf Wieland, "Studi di Filologia Moderna" V, Sect. I-III, 1912.

the steed of Orlando; references to the wonderful beauty and madness of Orlando; the comparison of the hubbub in Tulpan's palace with the tumult in Agramant's camp; -all these testify to Ariosto's influence. The love of Amadis for the forty-year old fairy is similar to a like episode in Ariosto in which Alcina and Ruggiero figure. In both poems a very young and inexperienced knight falls in love with a woman passed her first youth and freshness: in Wieland, the hero is won through the illusion of youth and beauty produced by the arts of coquetry; in Ariosto, the same result is effected by magic. In both episodes the end is disillusionment, brought about in the "Amadis" by a natural process, in "Orlando" by the intervention of a deus ex machina. Other episodes have parallels in "Orlando". The attempted abduction of Dindonette by the Faun has its counterpart in a similar episode in Ariosto. There is, in the "Orlando", a Moor, described much like Tulpan, very ugly but rich and powerful and the owner of a wonderful castle. The dwarf's description of the captor of Blafferdine brings out these qualities in Tulpan (CantoVI), though he is represented throughout the rest of the poem as superior mentally to the ladies and their knights, indulgent of their frailties, and the real deus ex machina of the piece. Some of the magic requisites of the "Amadis" may have been suggested to Wieland by Ariosto, - and, surely, this is true of Brunel's ring. In general, Wieland's fairy pictures show the French rococo taste rather than they do the sunny serenity of Ariosto's landscapes. In both Wieland

and Ariosto, the fairy world rests on the firm foundation of the actual world, for to these tales their authors have transferred their own experiences. Wieland's gods, heroes, and fairies are only human creatures of the Rococo period.

From England came the source which served as the final impulse to the "Amadis". The English influence had swayed Wieland from his Klosterbergen days when he read "Pamela" in a French translation. His taste in English literature had changed since then, but he found in the library of the Count and in his own library English works to satisfy his changed taste. Here he found Sterne's novels and perhaps it was here he came upon the satire that set him to work on the "Amadis".

In 1803, Wieland gave Böttiger information about the composition of some of his earlier works, and, among them, some facts of interest concerning the "Amadis"[1]. After he had reached the determination never at any price to finish the "Idris", not even if the conditions, added in jest to the poem were fulfilled - not even if six prudes and six Aristarchs should send him a petition to complete it, the idea came to him for a new poem. He said:

"Als jener Sturm vorüber war, kam mir die Idee zum neuen Amadis. Ich lebte damals ganz abgeschlossen von aller deutschen Literatur, las keine Zeitschriften und Zeitungen, beantwortete keinen Brief, und überliess mich ganz den Eingebungen und dem Treiben meines Genius. Tristram Shandy's Leben und Meinungen machten

1 ."Letzter Besuch bey Wieland auf seinem Landsitz in Osmanstädt im Jahre 1803." Morgenblatt für gebildete Stände, 1813. Nro. 129- 133. Cf. 133, page 530.

damals,(im Jahr 1770),in England grosses Aufsehen.Ein Exemplar davon hatte ich in des Grafen Stadion Biblicthek gefunden.Dazu kam ein äusserst humoristisches englisches Spottgedicht: The New Bath-guide.Dies gab mir den letzten Anstoss zum neuen Amadis,bey dem mirs Gesetz war,mich ganz dem ungezügelten Fluge meiner Phantasie zu überlassen,so,dass ich weder den Plan vorher ängstlich entwarf,noch mich durch ein zu geregeltes Versmass in Fesseln schlagen liess.Ich durfte dabey wohl meinem musikalischen Takt und innern Ohren trauen."

This "New Bath-guide" had appeared in 1766: it bore as the subtitle"Memoirs of the Bl-n-d-r-d Family in a series of Poetic Epistles."It's author,Christopher Anstey,(1724-1805) passed a life similar in a number of details to that of Wieland.Both were sons of clergymen and grew up in an atmosphere of piety and culture.The education of both,begun early at home,was especially strong in the classics.Both clashed with the spirit of their environment,Wieland with the pietism that had controlled him for a time,through the new,light,ironical tone that characterized his work after his return to Biberach;Anstey came into collision with the Vice-Chancellor of the University through his "rhapsody of adverbs",a satire on the proclamation of that dignitary,and when the offense was repeated,he was suspended.The resemblance extends still farther,for Anstey,like Wieland,enjoyed a comparative ease and comfort.Living as a

1.Cf.Walther Maier,"Christopher Anstey und der"New Bath Guide",Heidelberg,1914.

land-holder on his own estate in his later years.

Besides these external points of resemblance, there were others that influenced their literary activity to take a like direction. Both Wieland and Anstey take Horace as their model in satire. Anstey's work bears on its title page the quotation from Horace-Nullus in orbe locus Baiis praelucet amoenis. When he is criticised with some severity for the objectionable tone of his satire, he quotes Horace to his critics.[2] Wieland also calls upon Horace as his guide and states that his purpose is to follow Horace and ridendo dicere verum.

Anstey owed his title The New Bath Guide to the Old Bath Guide to which he refers when he mentions the legend of the founding of Bath by Bladud (Letter VI). In a similar way, Wieland owes his title "Der Neue Amadis" to the older, exceedingly popular romance of chivalry, the "Amadis de Gaula". The two poems, thus heralded by their titles, apparently suggesting resemblances to the older works from which they derived their names, were a source of surprise to the unsuspecting individual who took them for what they appeared to be. The Old Bath Guide was, as its name suggested, a directory to the scenes of Bath and the history of the town. The New Bath Guide with its gaming on the men and manners of Bath, its attack on gaming, on hypocrisy in religion, on its flirtations, and on all the trivial round of its social life, an attack so well aimed

2". Epilogue to the Second Edition, Containing Criticism and the Guide's Conversation with Three Ladies of Piety, Learning and Discretion."

time he struck home and brought down a storm of hostile criticism upon the head of the author of the offending book. Wieland's "Amadis" similarly presents a picture diametrically opposed to the life described in the older "Amadis". He presents few combats. His hero fights but twice: in the first encounter, he comes off victorious but is wounded; in the second, he is worsted. His adventures are almost solely those of love. He is a susceptible soul who can make love to two ladies in one afternoon, tell each the passion he feels for her is unique in his experience, and be ready for like adventures the following day. An Amadis, always victorious, always love-loyal, would fit oddly into Wieland's plan to present a hero with human frailties. His hero loves each of five sisters in turn to find in the last of them, the hideous, but noble-souled Olinde, the ideal he seeks. Wieland stated time after time that his Amadis owed nothing to the "Amadis of Gaul" except his romantic name, and that the character of his hero was the creation of his own sportive mood. The adventures of his hero are sufficient to prove Wieland's statement.

There is a similar atmosphere in the two works; in each a relaxation of the ordinarily stern conventions under normal conditions, and in each, a freedom from restraint that seems especially characteristic of life at watering-resorts. In both cases, the groups are described as far from home and the parental control. The princesses of the "Amadis" have been

journeying in obedience to the oracle's command for three months. Simkin and his party have had a much shorter trip, but so painful and rough, that the thought of it causes him to exclaim, in his letter to his mother,

"We all are a wonderful Distance from Home!
Two Hundred and Sixty long Miles are we come!"
(Letter II)

Considerable space parts these young people from their over-fond parents. Simkin's mother, like Schah Bambo, has thoroughly spoiled her children. It is from a "Redundancy of Care" that she had proposed the jaunt to Bath, for Sim, like Dindochette of the "Amadis" has surrendered himself to the joys of the table, and thanks to his mother's "Book of choice Receipts", is in need of the help of the waters. From a similar indulgent attitude towards his children, in whose beauty he has taken such pride and pleasure, Bambo finds himself with seven vain young women on his hands, who can find none among their suitors to their taste. At the advice of the oracle, he starts them out in search of 'what they have not', just as Lady D-n-r-d packs off her favorite son and heir with his party in search of what he does not possess, good health.

Wieland's heroes and heroines he calls Karren and Narrinen; Anstey's are the Blunderheads, and Simkin is the suggestive name of the son and heir. At Colifichette introduces Amadis to each of her sisters, describing them one by one with all their faults upon them, so Sim's fashionable, coquettish cousin Jenny,

in her first letter addressed to Elizabeth Moseless, points her cousins and their attendant. Like Wieland's heroines, Jenny's relatives are described as "the strangest Fish that e'er were seen". Like Wieland's also, they are fashioned after Hogarth's pattern. (Cf. An Gleim, Oct. 3, 1769). Jenny sums up her description in the following verses:

"I'm certain none of Hogarth's Sketches
E'er form'd a Set of stranger Wretches."

Colifischette with equal frankness and coolness betrays her family's failings to the knight.

In both "The New Bath Guide" and "Der Neue Amadis" the parties are but newly arrived after a journey. In each, the journey had a purpose; these spoiled children had all gone out in search of what they lacked and this thing which was wanting, they could have obtained much more comfortably and safely at home. In the "Amadis", all the princesses have as the goal of their quest - a husband that will satisfy the fastidious requirements each has decided upon. There is less unanimity in the object of the Blunderheads' journey. Sir and Prudence and Tabitha Runt are come to be restored to health, but Miss Jenny, like Dambo's daughters, is in search of a good match. Consequently she has come to Bath to display her charms.

In each case the end is marked by disappointed hopes for most of the characters who appear in the two poems. In Wieland's work, Olinde alone is deserving of happiness and she is rewarded with the hand of the beautiful Amadis; the others each

find a husband, to be sure, but they are compelled to accept those that Fulpan assigns to them. Sadly enough, the husband is, in each instance the exact antithesis of what each had sought. Blaffardine, the Blonde, must consent to become the wife of the Moor, whereas she had sought a knight as blond, if not blonder than herself. Schattulisse, die keusche, whose character does not at all correspond to that epithet, must yield her hand to Parasol, who is

"Leicht wie ein Traum und wenig verkörperter als die Seelen
Im Elisäer-Land."

Leoparde, the stern Diana, for whom poor Blömourant had sighed in vain, gives her hand to Anti-Seladon, the hero of a hundred love adventures. Bindonette, the plump, comfortable maiden, is given to Blömourant of the woeful countenance, who

"Wie der Fisch zum Schwimmen,
Zum Schmachten geschaffen scheint, und ewig hoffnungslos
Sich unter den Füssen von seiner Juno zu krümmen."

Colifiscette, the coquette and chatterer, falls to the lot of the Platonist Caramell, who is "in der Liebe ganz Geist".

The fortunes of Anstey's hero and heroines are equally perverse. Miss Jenny, finished coquette as she considers herself, in Bath to make a suitable marriage, loses her heart to Capt. Cormorant, who is there to prey upon just such innocent and foolish people as the young squire and his relatives. For the

country. Prudence, who does not [illegible] herself to be possessed of any such quality as her name would indicate, seeks comfort in religion and is made the victim of a hypocrite. In consequence of the influence of Roger upon her, she loses her mind and is transformed into a desperate fanatic. Tabitha Runt, too, falls a victim to a canting hypocrite, the Moravian Rabbi, and Sir, who had rather fancied himself in the role of a successful beau, finds himself cheated and deceived by all he had trusted so guilelessly, and is glad enough to creep back home, conscious that he and his party are

"A Fable - !an Instance! and serve to dispense
An Example to all Men of Spirit and Sense."

The fate of Jenny, who, in the first letter, rejoiced at the opportunities Bath afforded her to show off to the best advantage and make a suitable conquest, resembles at least one instance in Wieland's poem. Jenny knows men, and believes herself mistress of the little arts of coquetry by which they are caught and held. But one danger she does not realize until too late, and that is, that she herself could fall in love so romantically and foolishly as she does with the Captain. She has appeared to look with some contempt on the simplicity of her relatives, but she finds, at last, that she has shown no greater prudence in her affairs than they have in theirs. The role Jenny plays is much like that of the fairy, who has rescued Amadis from his imprisonment in Merlin's tower. Her love for Amadis had been passed on to his successor, Anti-Selmon. Here

the fairy, like Miss Jenny with Captain Gorgorant, finds a heart as fickle as her own. Anti-Seladon is a robber of women's heart by nature and training, and the sensation he had felt for the fairy soon passed and left him ready for new experiences. The fairy, experienced in all the subtle arts of love and coquetry, had, in this instance, made a grievous error against the laws of such loving. She awoke to find that in "Lieve parte mamillae" there was something beating that she had been unconscious of before, and, that to her chagrin and despair, her system had failed. So intense was her indignation at the mistake she had made that she determined to punish Anti-Seladon by ordering him to journey through the world until he found a hundred women as frail as he had found her. Only when he returned to her with proofs of this would she give up her desire to avenge her wrongs.

Like the princess Colifischon, Miss Jenny has recourse to the toilet-table when she is preparing to take the Captain's heart by storm. As soon as Colifischon spys the approaching Parasol, she hastens to prepare herself to meet him. She keeps her ladies stirring, all seven of them, and

"Ihr Muthwill hätte leicht noch sieben andre beschäfftigt," until, at length, with her headdress rearranged, her most becoming expression and the last little patch in place, she goes out to meet Parasol. In the ninth letter of "The New Bath Guide" Miss Jenny is preparing for a ball and arranging a magnificent

toilette in honour of her "dear Romeo", the Captain. Tabitha Bunt serves as her maid, and is kept busy carrying out the commands of the lady to bring out the best of her apparel to wear to the ball.

The picture Parasol made, riding up to the tents of the princesses, resembling "Sein einer süssen Herrn als einer irrenden Ritter" recalls the description of Sim's appearance as a beau at the ball at Bath. Parasol (I, 34) approaches, clad in a loose flowing garment of taffeta, wearing a little hat with a golden fringe. Over his head, to protect his complexion, he carries a parasol and from his shoulder hangs the marvellous fan. The figure Sim made at the ball in his new regalia has very much the same effect. He describes himself to his mother (Letter X):

"Thank Heaven! of late, dear Mother, my Face is
Not a little regarded in all public Places,
For I ride in a Chair with my Hands in a Muff,
And have bought a Silk Coat and embroider'd the Cuff:-"

A bag wig, lace ruffles, black solitaire, an all of good ribbon tied under his throat have transformed the country squire into a "beau garçon" and a follower of Beau Nash.

In both poems, there are scenes in which physicians are held up to satire. Amelia receives medical attention on several occasions, the first time, when he had been wounded by the attendants of the princesses; the second, after his combat with Dorcas. On the first occasion, he was attended by a physician; after

the encounter with Boreas, by a wise old woman. The physician of Canto II is described as a pompous soul, full of the laws of his art and brooking no violation of them. He boasts much of his marvellous balm that had wrought miraculous cures, (I, 60)

"Er hatte damit Gichtbrüchige, Blinde und Lahme,
Ja Todte sogar, in wenig Tagen geheilt."

On the second occasion, the wounded knight is carried by his faithful squire to the hut of the old woman, who also possesses an elixier of great strength, so great, indeed, that it could bring back the dead from Charon's leaky boat, providing always that the dead had entered the boat right foot first. She had ever a story to tell of a case similar to the one at hand and talked much in medical terms about the spleen and its importance in the case. After examining Amadis's wounds, she assumed a grave countenance, shook her head, but promised to work a cure. Her medicines succeeded in making the knight worse, but his good constitution pulled him through. A third reference to the faculty occurs when Leoparde finds herself in a feverish state, and the poet, explaining the source of her disease, diagnoses it as love (II, 211, 5-7)

"Wenn jede Krankheit, wie Doctor Gerasfras meynt,
Benahmset werden müsste; so scheint,
Wir können die ihrige wohl nicht anders als - Liebe
nennen."

The scene of Anstey's satire being the city of Bath and the characters those who have come to take the cure, there could

scarcely fail to bear some reference to the medical profession. Soon after his arrival, Sim summoned the doctor, who came, very pompous and grave, and, by his solemn conduct, frightened the patient into believing "there's no hope of a cure." The doctor talked in high-sounding terms that Sim could not understand, and prescribed for the whole party. On the second visit of the physician, who brought others with him for a consultation, Jenny interfered. Realizing that Sim was no better for all the medicine that he had been ordered to take, and determined not to allow him to to be "doctored to death" so far from home, she gathered up the lot of pills and potions and threw it out the window upon the heads of the faculty as they were leaving. The proximity of medical attention whenever Amadis was in need of it and the marvellous balms Wieland mentions may have been suggested to him by references to Urganda and others like her in "Don Quixote", but the pompous attitude of the doctor of the early canto and the reference to Dr. Sassafras are in the tone of the references in Anstey, though Wieland's satire is nowhere so biting as is that of Anstey.

Wieland and Anstey both attack hypocrites, though in Anstey's poem the attack is mostly upon the Tartuffes who hide a passionate, sensual nature under the cloak of religion, and, thus disguised, prey upon the unsuspecting. In Wieland, side from a number of references to Tartuffes, hypocrisy is attacked only in the character of Schuttulibse, who prates much of virtue,

passes judgment upon others whose virtue is superior to her own, condemns in others the sins that tempt her too, piously quotes maxims and discusses rules of conduct, all the while gazing with sidelong glances at what makers her desires. She is, like the creations of Anstey, a counterpart to Tartuffe. Her epithet, die keusche, belies her true nature. In Anstey, a great deal of his satire on hypocrisy is concentrated against the Methodists and the Moravians, though others do not escape it. Roger or Nicodemus, "a pious, good man who is always saying his prayers" has no scruples about betraying the credulous Prue who becomes a fanatic convert to Methodism, and "the man without sin, the Moravian Rabbi", is equally callous about ruining Tabitha Runt. Proteus is described as appearing at the masq arrayed as a bishop; Bob Jerom, old Chrysostom's son, appears at the ball in his clerical garb, with his heart consumed with envy at the splendor of the Captain's crimson and gold. The tone of Anstey's attack on such hypocrisy is much more daring and bitter than the mildly ironical tone Wieland uses.

In "Der Neue Amadis", Wieland frequently assumes a defensive attitude towards his readers; he justifies to them his method of dealing with his characters, and he anticipates their criticism. In the second edition of Anstey's poem (1766), he comes forth with a like defense of what he had written, directing his remarks, as Wieland frequently does, to his domestic readers. This defense is made in "Amphilogus to the Second Edition,

containing a Criticism and the Chief Conversation with three Ladies of Piety, Learning and Discretion." Anstey here explains that he has been the object of hostile criticism:

"The Ladies protest that I keep no Decorum,
In setting such Patterns of Folly before 'em.
. . . . . .
Another good Lady of delicate Taste,
Cries, "Fie! Mr. Bookseller, bring me some Paste;
I'll close up this Leaf, or my Daughter will skin
The Cream of that vile Methodistical Hymn"-
Then stuck me down fast - so unfit was my Page
To meet the chaste Eyes of this virtuous Age ! -"

Wieland has a similar charge to meet and he meets it in a way resembling that of Anstey: Wieland's heroes and heroines are as Nature has given them to him, he has painted them from life. Anstey's are the same:

"All Poets and Painters, as Horace agrees,
May copy from Nature what figures they please.
Nor blame the poor Poet, or Painter, if you
In Verse or on Canvas your Likeness should view;
I hope you don't think I would write a Lampoon?
I'd be hang'd at the Foot of Parnassus as soon."

In Canto IX, Wieland gives a similar explanation to the ladies who have just been attacked in the words of Parons :

"Wir bitten den Schönen ab, dass solche Lästerungen,
(Wobey uns selbst die Haare zu Berge stehn)
Auch nur in dritter Person aus unsern Munde gehn.
Was muss nicht, von der Pflicht die Wahrheit zu sagen
gezwungen,

Die armer Poet, der an dich ta[illegible] denkt,
Oft meine Leute sagen lassen!
. . . . . .
Nur mutet den Dichter nicht zu, auch besser [illegible]
zu machen,
Als würklich Natur und Kunst die machen zu können scheint."

He must describe his heroes and heroines as they are, not as he would have them. Anstey has also taken his characters from life, and his defense he sums up in these lines:

"From Nature alone are my Characters drawn,
From little Bob Jerom to Bishops in Lawn;
Sir Boreas Blubber, and such stupid Faces,
Are at London, at Bath, and at all public Places;
And if to Newmarket I chance to repair,
'Tis odds but I see Captain Cormorant there:
And he who his Cash on Physicians bestows,
Finds a tight little Doctor wherever he goes."

In both poets, the setting of their works is the place with which they were most familiar. Wieland describes in the adventures of the princesses, fantastic as they may seem, the neighborhood of Biberach, the castle of Count Stadion and its environs.[1] Anstey chose the city of Bath in which he himself resided. To this is due the realistic effect of both poems, an effect that is modified in Wieland's by the atmosphere of the chivalric and pastoral romances. Wieland has his knights and ladies assemble in a beautiful spot not far from a river, [illegible]

1 Cf. Denkwürdige Briefe, I, 205. Biberach, Aug. 10, 1738.

in the neighborhood of a splendid castle. This environment presents the opportunity for one of those scenes of the nymph surprised in the bath, in the description of which Wieland took such delight. The scene is treated humorously here. Blönourant, after searching everywhere for Leoparde, finally comes upon her and her nymphs bathing in a stream. He watches them from a thicket until, betrayed by his excitement, he utters an outcry and is discovered. The nymphs drag him into the presence of Leoparde who banishes him from her sight forever. There is a somewhat similar scene in LetterVI of "The New Bath Guide". Sim concealed himself under the table and, from that vantage point, watched the ladies frolicing at the bath in a "smoaking great Kettle as big as our Hall." Unlike Wieland's luckless knight, Sim's hiding place was not discovered nor was he called upon to account for his presence there.

Anstey's work takes the form of the verse-letter, an exceedingly popular form of the 18th century. Wieland's is an epic divided into 19 cantos. The easy, conversational tone of the letters is, in many instances, reproduced by a similar tone in Wieland's epic. Anstey causes the objects of his satire to reveal their characteristic strength and weakness themselves in what they write to their relatives; Wieland accomplishes the same result by his treatment of dialogues between his ladies and their knights. They are as naïve as are the creations of Anstey and reveal their foibles quite as frankly. With inverse irony, they are themselves, in both instances, the ones who, from their own lips, reveal their [illegible], and the strength

of the satire of these strange creations lies in the fact that they are satirizing themselves.

Both Anstey and Wieland reveal what opinion they have of the type of romance popularized by Richardson. In the period before his return to Biberach, the novels of Richardson had influenced Wieland, and his tragedy, Clementina von Porreta owed both material and treatment to Richardson's Sir Charles Grandison. In Biberach, under altogether new influences, Wieland no longer found the moralizing novel to his taste, and in the "Amadis" held up to criticism these novels, in which virtue is tried by all temptations and all misfortunes to triumph over all at last. The perfect hero did not appeal to the author of the "Amadis", who meant to show his hero, not in an ideal, but in a real light. At the beginning of Canto XI, Wieland has a long tirade against the author who is capable of dragging the creatures he himself has made through every conceivable human ill, through fire, pestilence, famine, ship-wreck, attack by pirates, and wanderings about the earth, to bring them together at last, tried and faithful to each other still, only to part them by death. In still another passage (I, 1[illegible]), he describes Olinde as the most beautiful of all those heroines,

"die immer erobert oder entführt,
Durch tausend Gefahren die Welt mit immer Jugend
durchwandern."

Such perfect heroes and heroines had no greater attraction for Anstey than they had for Wieland. Anstey found too much of interest in the "oddities" of human nature to have any

desire to paint the perfection that had appealed to Richardson, and the moralizing tone was as little in harmony with his bent to satire as it was with the tone of light irony of Wieland. Hence, when the ladies who criticise his satire suggest to him what he had better do:

"Why if thou must write, thou hadst better compose
Some Novels, or elegant Letters in Prose.
Take a subject that's grave, with a Moral that's good,
Throw in all the Temptations that Virtue withstood
In Epistles like Pamela's chaste and devout -
A Book that my Family's never without.

Sec. Lady.

O! Pray let your Hero be handsome and young,
Taste, Wit and fine Sentiment flow from his Tongue,
His delicate Feelings be sure to improve
With Passion; with tender soft Rapture and Love;"

the Guide's answer to their receipt for a novel is "Damnation!"

The humorous use of mythological references is characteristic of both writers. Wieland, however, never forgets that his characters are knights and princesses, and the tone of such allusions is kept in harmony with their station. Aretey allows his less distinguished company to make less careful use of such references, especially Sim, who does not deal gently with them. In both poems, there is a similar use of French and Latin expressions, managed so as to produce a heightening of the humor in many instances. The later version of Wieland's poem contains fewer than the earlier one, but

even after the revision, a great many remain.

In both poems, the names have a descriptive value that suggests the character of the persons to whom they are applied. In the case of Prudence, the name suggests exactly what its owner lacks. Simkin is a simple-minded squire, and his whole family's conduct at Bath proves how justly the family name Blunderhead was given them. Captain Cormorant is possessed of the qualities that make the name of the bird of prey applicable to him. Even the minor characters of Anstey's satire are distinguished by such names. Wieland has also made use of suggestive names for his heroes and heroines. Amadis's name is associated with chivalry and romance. Opposite him is placed a knight resembling Itifall of "Idris", but with the arts of seduction much more highly developed. This knight is given the name Anti-Soldon, and he is, in every respect, the opposite of the faithful, long enduring lover of D'Urfée's romance. Blémourant, the languishing lover who prefers the tyranny of Leopalde to the caresses of another, seems to have derived his name from Philip von Zesen's "Adriatische Rosamund", in which this death blue, the livery of suffering love, is the color with which the heroine surrounded herself in her sorrow. The name Boreas, Wieland seems to have taken from the Knight, Sir Boreas Blubber, who appears at a ball at Bath, and is described by Sim as being

"Like a Holy-Hock, noble, majestic, and tall."

The name suggests a stormy personality, and it is in this quality that Boreas distinguishes himself in the "Aristie";

he ignores all the gentler methods of wooing the ladies, rushes headlong into combat and, at last, must die because the ladies prefer to see Anti-Selulon live, and the laws of chivalry demand that one of the two combatants shall die. The ladies' names are also suggestive of their characters or appearance; Biffardine's of her fairness, Dinlonette's of her plumpness and good-nature, Belladonna's of her beauty. Most of the names of the princesses appeared in one fairy tale or another, and Wieland may have derived from this source the names along with other suggestions.

There is, furthermore, a like attitude towards metrical details to be observed in the two poets. Wieland, as his remarks to Böttiger indicate, demanded great freedom in his treatment of this humorous poem, that verse and subject should harmonize. Anstey also decided in favor of a free verse form for his satire by employing the short iambic and anapaestic measures rather than the heroic couplet for the body of his poem. His purpose was, like Wieland's, to cause the form and subject to be in harmony. The anapaest, favored by Anstey, met also with Wieland's approval and, in the original form of the "Amadis", he praised it merely as a means of avoiding monotony in long poems. Both poets show a variety in the measures they employ. Anstey uses the four-accent anapaestic line the most of his poem, varying it with the ballad measure, the heroic couplet, the anapaestic dipody, and various other irregular verse forms. Wieland makes use of a variety of meters ranging

from the three-count verses to the hexameter. The verses consist of a combination of anapaestic, spondaic and trochaic feet in such proportions and combinations as seemed proper to the poet. In both poems, there is the lyric element which Wieland demanded of all poems save the heroic ones. Both poet have made use of rhyme. In this respect, Wieland was contributing to the restoration of rhyme to some of the prestige it had lost through the development of the rhymeless classic meters.

There are, then, in Wieland's poem a number of details of material and treatment for which parallels can be found in the "New Bath Guide." According to Wieland's own statement, this work gave him the final impulse to the "Amadis". Wieland and Anstey show in their works similar opinions on a number of points. They were contemporaries, and reveal in their writing the results of similar influences. Both were widely read and their works are full of learned allusions that display the range of their reading. It is difficult to determine exactly how far Wieland was influenced by the material Anstey's poem had to offer him, since at least part of the influence could be attributed to other sources that worked a like effect on both of them. Without doubt, however, the tone of Anstey's poem fitted in with Wieland's whimsical mood, and helped to determine the figures he paints in Hogarth's style.

Part II.

The Text.

Chapter III.

Goethe recommended in an essay "Literarischer Gansculotismus", published in Schiller's "Horen" for the year 1795, the comparative study of the various editions of Wieland's works as an instructive means for acquiring a knowledge of the principles of good taste. In that connection, he made the statement "dass ein verständiger, fleissiger Literator, durch Vergleichung der sämtlichen Ausgaben unseres Wielands, eines Mannes, dessen wir uns trotz dem Knurren aller Smelfungen mit stolzer Freude rühmen dürfen, allein aus den stufenweisen Korrekturen dieses unermüdet zum Besseren arbeitenden Schriftstellers, die ganze Lehre des Geschmacks würde entwickeln können." [1].
This recommendation of Goethe's has born fruit in two essays which resulted from such a study of the various editions of "Agathon". [2] In the present investigation, I have attempted a similar study of "Der neue Amadis", which was, like "Agathon", the product of the Biberach days. This work was under Wieland's hand from 1768 to 1771 when it was published in Leipzig by M.G.Weidmann's Erben und Reich. This publication shows striking and interesting differences from the form in which it appears in the collected edition of Wieland's works, also published in Leipzig by

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[2]. Gustav Wilhelm, Die zwei ersten Ausgaben des Agathon, Festschrift des deutsch. Akad. phil. Vereins in Graz, 1894; Otto Freise, Die drei Fassungen von Wieland's Agathon, Göttingen, 1910.

[1]. Goethes Werke. [illegible] 40. Weimar 1901. Cf. p. 301.

Göschen, 1794.[2] In addition to these two forms of the complete poem, there exists still a different version of certain parts. The earliest of these differences, a new version of several verses on pages 93 and 94, is introduced as an emendation at the end of the first book in the edition of 1771. "Der Teutsche Merkur" for 1773 (II, 138) also contains a description of Amadis's contemplation of the painting of Hercules's choice, which differs slightly from the original description of the same scene. The variants of the edition of 1794, under the caption of "Varianten der ersten Ausgabe", give several passages which differ considerably from the originals. The same

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[2]. Cf. Prof. W. Kurrelmeyer, Die Doppeldrucke in ihrer Bedeutung für die Textgeschichte von Wielands Werken in "Abhandlungen der königl. preuss. Akademie der Wissenschaften." Berlin, 1913. The edition of 1771 exists in three printings E^a, E^b, E^c, and at least one other, since C^1 agrees now with E^a and now with E^{bc}. The original printing is distinguished by the list of errata in both volumes. The following are characteristic variants of the three printings: Vol. I, p. 22, 6 Rosenbekränzten E^a, Rosenbegränzten E^{bc}. 42, 1 Nachtisch E^{ab}, Nachttisch E^c. 58, 20 auch folgende E^{ab}, auf folgende E^cC^1.

In C^1, the last edition of Wieland's works, in octavo, 1794, "Der neue Amadis" occupies all of the fourth and part

comment may be made of the Introduction of 1771 as it appears in the edition of 1794. This pseudo-introduction, apparently intended to pass for the original, which it resembles in general form, marks, in some respects, quite a complete change in Wieland's point of view; for it shows a much closer resemblance to what he thought in 1794 than to what were his views a quarter of a century earlier.

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of the fifth volume. C^{1} also occurs in several printings. For the "Amadis", there are at least the three C^{1a}, C^{1c}, C^{1f}, and probably another in addition to these. The following are characteristic variants of the printings of C^{1}: Vol. IV, p. I, 7 affectuum C^{1a}, affectum C^{1cf}. vii, 3 Litteratur C^{1ac}, Literatur C^{1f}. ix, 22 lassen C^{1ac}, lsssen C^{1f}. 5, 8 Luisenlust C^{1a}, Luisenslust C^{1cf}.

In the preparation of the material for the present study, I have used the original printing of the first edition, E^{a}; and also of the octavo edition of 1794, C^{1a}.

Chapter IV.

We shall first treat the introduction, which exists, not like the body of the text , in two versions simply, that of 1771 and the final one of 1794, but is found also in a third form; namely, that one which Wieland in 1794 represented as that of the original edition of 1771.This, however, shows many marked variations characteristic of Wieland's change of view during the intervening quarter of a century.Wieland,therefore, not merely changed his views during this time, but would have his readers believe that his views in 1771 were quite different from those actually found in the original edition. This third version, represented in 1794 as being the original introduction of 1771, I shall refer to in the following pages as the pseudo-introduction of 1771.

The introduction,which,in 1771,was called simply "Vorbericht", receives in the pseudo-introduction the title "Vorbericht der ersten Ausgabe von 1771". This shows conclusively that Wieland wished this to be accepted as the original.

The changes in the body of the introduction are of various kinds.In the pseudo-introduction,Wieland shows an inclination to amplify the quotations from "Don Quixote" that he had cited in the original introduction.The curate, having discovered in his search through Don Quixote's library, a copy of the "Amadis of Gaul", wishes it condemned to the flames as the founder of an evil sect.In its original form,the passage reads:

"...zum Feuer verdammt haben will, weil es das erste Ritterbuch sey, das in Spanien gedruckt worden ,und allen übrigen zum Modell gedient habe."

The pseudo- introduction adds further details to the reason for the condemnation of the romance :

" aus der Ursache , " weil es das erste Ritterbuch sey, das in Spanien gedruckt worden , und weil es allen übrigen zum Modell gedient habe", als den Stifter einer so schlimmen Sekte, zum Feuer verdammt wissen will."

The barber's defense of the condemned book is treated in the same way: The first edition has:

"er habe von verständigen Leuten sagengehört , dass es das beste in seiner Art sey, welches die Spanier hätten."

In the pseudo- introduction, this reads:

"er habe von sehr verständigen Leuten sagen gehört, dass es nicht nur das erste , sondern auch das Beste und Einzige in seiner Art sey , welches die Spanier aufzuweisen hätten."

Then, too, there is shown a changed view of the authorship of the "Amadis of Gaul" in the pseudo-introduction.In the original, Wieland had accepted the theory of the Portuguese authorship, at least to the extent of giving it a place in his work, though he quoted it on the authority of Nicolas Antonius:

"Nicolas Antonius sagt in seiner Biblictheca Hispanica Vetus, dass Vasquez Lobeira, ein Portugiese, der gegen das Ende des

dreyzehnten Jahrhunderts gelebt, für den Verfasser der ersten Bücher des Amadis von Gallien gehalten werde."
This is dropped altogether in the pseudo-introduction, without a word of explanation; yet the reason for its omission at this time can be seen from the note , introduced in 1794 (page v) to the reference to Niklas d'Herberay. Here Wieland apologizes for his lack of information about the"Amadis of Gaul" in 1771. Except in France, this once popular romance had been forgotten; and the information Wieland had given in the first edition of his own "Amadis", scant as it was , was all he possessed himself. To Count de Tressan's " Traduction libre d'Amadis de Gaule ", in which the heroes and heroines of the old romance had taken on new life, Wieland owed his new knowledge. The "Discours préliminaire " which accompanied this translation discussed the problem of the authorship and assigned it to a French Troubadour. The theory, advanced here by Count Tressan, seemed to Wieland to be quite convincing. The foot-note reads:
".... und Herr von Tressan macht es beynahe mehr als wahrscheinlich, dass die Ehre , die Welt mit diesem merkwürdigen Produkte der Ritterzeit beschenkt zu haben, weder dem Portugiesen Vasquez Lobeira, noch einem kastilianischen Autor , sondern irgend einem französischen Troubadour aus der Schule des Rusticien de Puise und den Zeiten Königs Philippe Auguste gebühre."

Wieland's change of view in this matter is of special interest , since the problem of the authorship of the "Amadis de Gaula" is still unsolved. There is a Portuguese tradition of an early version by Joham Lobeira(not Vasquez , the famous warrior of a century later to whom it has often been attributed). The theory of the French authorship of this romance of chivalry receives new support through the improved knowledge of comparative literature, which demands that the romance must have originally belonged to the Anglo-French lays. The Spanish , however, have the earliest known version as well as the earliest mention of the "Amadis".[1] In the case of a problem of such a complex nature , it was but natural that Wieland, conscious of his limited information, should accept the opinion of Count Tressan as convincing and authoritative , and that he should omit from his text what he now felt to be an unfounded theory.

The new information , made accesible to Wieland through Count Tressan's "Traduction libre", may account for the additional details added, in the pseudo-introduction , to the earlier remarks on Esplandian. The original form reads: "Das fünfte Buch, welches die Abentheuer des Ritter Esplandians enthalt."

In the pseudo-introduction, this becomes:

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1. Cf.Henry Thomas, The Romance of Amadis of Gaul.Second Edition ,Revised and Enlarged.Separata ao.Nº. 17 Da "Revista de Historia." 1916.

"Das fünfte Buch , welches die Abenteuer des Kaisers EPlandian , des ältesten Sohnes von Amadis und Oriane enthält."

The discussion of the old German translation of the "Amadis" receives a fuller form and a more authoritative tone in the pseudo-introduction than it does in the original. The original version read:

"Auch unsre Nation besitzt eine alte Uebersetzung dieses Ritterbuches , welche für die Sprachforscher nicht gleichgültig ist, und wovon ausser der sehr seltnen Folio-Ausgabe vom Jahre 1583 eine andre vom Jahre1594 in vier und zwanzig dicken Octav-Bänden, vorhanden ist, welche man nicht leicht vollständig beysammen antrifft.S.Clement's Catalogue raisonné des Livres difficiles à trouver, pag. 238.seqq."

The new tone of authority in the pseudo-introduction may be due to the experience Wieland had acquired in the intervening years , during which,as editor of "Der Teutsche Merkur", he had been working to arouse interest and pride in the German Language and Literature. In this new form , then, the passage reads:

"Auch wir Deutsche besitzen eine alte Übersetzung dieses Ritterbuchs, welche den Sprachforschern und demjenigen, dem die wünschenswürdige Unternehmung einer kritischen Geschichte der deutschen Sprache und Litteratur vorbehalten ist, nicht gleichgültig seyn darf, und wovon ausser der seltnen Folio-Ausgabe vom Jahre 1583, eine spätere in vier

und zwanzig dicken Octavbänden, die man nicht leicht beysammen antrifft, vorhanden ist."

The reference to S.Clement's Catalogue is dropped here, also.

The pseudo-introduction likewise shows a difference in Wieland's attitude toward the "Amadigi" of Bernardo Tasso. Quite a change has taken place in Wieland's opinions of the life and of the manner of writing of this knightly author, as a foot-note introduced at this place in 1794 indicates. In the original introduction , the passage attributed this long romantic epic to the desire to rival Ariosto and to the abundant leisure of Bernardo Tasso. Wieland ended it with a rather hasty expression of pride in his own inability to work his way through even one tenth of the poem. He says , in this connection:

"Bernardo Tasso(der Vater des grossen Dichters Torquato Tasso, wenn ich nicht irre) hat diesem Urbild und Stammvater so vieler irrenden Ritter die Ehre erwiesen, ein grosses Heldengedicht in hundert Gesängen aus seiner Geschichte zu verfertigen, wovon ich eine Venezianische Ausgabe der Gebrüder Fabio und Agostino Zoppini vom Jahre 1581 vor mir habe. Ein Werk, dem die Nacheiferung des unnachahmlichen Ariosts, und die Musse des Verfassers den Ursprung gegeben zu haben scheint, und welches , so viel wir nach einigen Theilen von dem Ganzen urtheilen können, ziemlich weit hinter den prächtigen Lobsprüchen zurückbleibt, die ihm sein Vorredner , Lodovico

Dolce , in vollem Masse zu ertheilen beliebt hat. Denn ich gestehe gerne, dass ich nicht so viel Geduld habe , als erfodert wird, um sich auch nur durch den zehenten Theil dieses gereimten Ritterbuchs hindurchzuarbeiten."

The pseudo-introduction shows a much milder judgment of Tasso's work and omits altogether the expression of Wieland's own personal opinion with which the original form of the discussion had closed:

"Bernardo Tasso, der Vater des Sängers Rinaldo's und Gottfrieds, hat diesem Stammvater so vieler irrenden Ritter die Ehre erwiesen, ein Heldengedicht in hundert Gesängen und mehr als sieben tausend achtzeiligen Stanzen aus seiner Geschichte zu verfertigen: ein Werk ,dessen poetische Verdienste, nach einigen Stücken von dem Ganzen , zu urtheilen, ziemlich weit hinter den prächtigen Lobsprüchen zurückbleiben, womit ihn sein Vorredner , Lodoviko Dolce, in zu vollem Masse uberschüttet hat."

In the foot-note , introduced at this point in the pseudo-introduction, Wieland makes the following explanation:

"So urtheilte der Verfasser des Neuen Amadis im Jahre 1771 von dem Amadigi des Bernardo Tasso. Zwanzig Jahre später fällt sein Urtheil über dieses grosse Rittergedicht gelinder und billiger aus."

He fails to state , however, that the opinion for which he is offering this apologetic explanation , is not the same in form as that which he had held in 1771, but one that he

had already modified. The rather contemptuous reference to the "Amadigi" as the result of Tasso's leisure and a desire to emulate Ariosto had already been eliminated in the pseude - introduction to bring the view there expressed , into greater harmony with Wieland's new opinions which are further stated in the above mentioned foot-note. Since 1771, Wieland had discovered that Tasso's life was anything but a life of ease. He was a man of the world and a soldier . His epic poem had been written in the midst of the turbulent life of the camp; and though it cannot compare with the"Orlando", it has, nevertheless, merit enough of its own to deserve recognition as a faithful picture of the spirit of its age and of the man who wrote it.

Another passage , which owes its difference in form to experiences that had come to Wieland since 1771, is that in which he states the complete independence of "Der Neue Amadis" of all of the other "Amadises".In the pseudo- intreduction , the list of these is extended to include the "Amadis de Gaule" and the denial of any such dependence becomes more emphatic. The letter of Wieland toSophie von La Roche, on the eve of her departure for France, will perhaps account for this desire to give emphatic denial of dependence upon any of the earlier versions of the "Amadis" or upon the "Amadis de Gaule" of Count Tressan. Here Wieland asks Sophie to seek an opportunity to speak to the director of the

Bibliothèque des Romans in order to inform him that he owes her friend, Wieland, a number of apologies for the treatment he has received in the Bibliothèque. The letter continues:

"Es kann nichts Ungerechteres seyn als ... nicht zu bemerken , dass der Deutsche "neue Amadis" viele Jahre vor dem Amadis des Gaules des Comte de Tressan herausgekommen und also weder eine Nachahmung desselben ist, noch mit demselben rivalisiren wollen kann :endlich nicht zu sehen,dass es absurd und unartig ist, zwey himmelweit von einander verschiedene und gar nichts als den Namen"Amadis" gemein-habende Werke mit einander zu vergleichen, und über ihren Vorzug, zum Nachtheil des einen entscheiden zu wollen,... Doch genug hiervon. Retten Sie meine Ehre, so gut Sie können wenn Sie Gelegenheit dazu bekommen."[2]

It was doubtless his wish to settle definitely all such attempts to explain this work as due to the influence of one form or another of the Amadis Romances that moved Wieland,in preparing the new edition,to lay the greatest possible emphasis on its independence of them all . The original form of this passage reads:

"Alles , was ich dem Leser mit Gewissheit versichern kann , ist, dass der neue Amadis mit dem Amadis des Bernhard Tasso,

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2 . Ch.M, Wielands Briefe an Sophie v. La Roche, hrsg.von F. Horn.C[illegible]. No.103,Feb. 16, 1785.

und mit allen andern Amadissen in der Welt, so wenig oder viel deren seyn mögen, ausser dem Nahmen,... nicht das mindeste gemein habe;und dass in der That schwerlich ein andrer Grund, warum dieses Gedicht nicht vielmehr der Neue Esplandian oder der neue Florismarte genennt worden, angegeben könnte,...."

The pseudo-introduction, with its changes, has the following form:

"Weder mit diesem Amadigi des Bernardo Tasso, noch mit dem alten Amadis de Gaule, noch mit irgend einem andern Amadis in der Welt hat der gegnwärtige Neue Amadis ausser dem Nahmen,...nicht das mindeste gemein. Die Laune, deren Ausgeburt das Werk selbst ist, hat ihm auch den Nahmen geschöpft, und es könnte schwerlich ein andrer Grund angegeben werden, warum dieses Gedicht nicht der Neue EPlandian oder der Neue Florismarte genannt worden,. .."

The discussion of the metrical form of "Der neue Amadis" shows a marked change in the pseudo-introduction. Originally, Wieland had spoken with pride and confidence of this free and novel verse-form, which harmonized so well with the humorous tone of the subject-matter and treatment of the poem. The newer, more conservative attitude of the introduction of 1794 is reflected in the pseudo-introduction. Here Wieland, the mature poet, still conscious of a feeling of pride in this whimsical product of his genius, saw that in it he had carried liberty to the bounds of license.In the final

form he gave his "Amadis", he has brought it into the restraint of a fixed stanza form , he has limited the verse forms within a narrower range , and the anapaest, in which he had placed such high hopes as a means of avoiding monotony in long poems , has given place to the dactyl as a form more adapted to the nature of the German language. These changes , though they do not become characteristic of the "Amadis" until 1794, are reflected in the pseudo-introduction; and the original introduction is here touched up to be more in harmony with the introduction to the edition of 1794.

The pseudo-introduction and the final one of 1794 are the first to attribute to the "Geist Capriccio" the freedom from restraint which such a work demands. The original reading of this passage is :

"In einem Gedichte von dieser Art muss der Poet Freyheit genug haben, um seinen Geist alle möglichе Bewegungen und Wendungen machen lassen zu können."

In the pseudo- introduction , the "Geist Capriccio", which in 1794 appears as the spirit responsible for the independent attitude of the first edition , is introduced and the passage has the following form:

"In einem Gedichte dieser Art muss der Dichter Raum und Freyheit genug haben, damit der Geist Capriccio, dem er sich gänzlich überlässt, alle mögliche Bewegungen , Wendungen

und Sprünge machen könne."
The poet here simply shifts the burden of resposibility from his own shoulders to those of this willful spirit.

By 1784 , Wieland had come to recognize that the original form of his "Amadis was characterized by a greater degree of irregularity than was consistent with the artistic freedom that had been his ideal. In the introduction of 1771, he had written :
"Alles in der Welt hat seine Regeln; und diese freye Versart, so nahe sie an die Dithyrambische grenzt, hat deren vielleicht mehr als irgend eine andre."
This passage in the pseudo-introduction received the following modified form :
"Alles in der Welt hat seine Regeln; und diese freye Versart hat deren vielleicht mehr als irgend eine andere."
In the pseudo-introduction Wieland omits all reference to the resemblance of the free form of the "Amadis" to the dithyramb. By his dividing the poem into ten-line stanzas, he introduced into it the element of regularity , thus lessening the resemblance that had formerly existed between it and the dithyramb with its free and varied strophe.

In presenting the novel form of his poem to his readers in 1771, Wieland had said of its meter:
"Sie ist fähig , einem Gedichte die grösseste musicalische Anmuth zu geben,"
The pseudo-introduction here proceeds with greater caution:

"Sie ist fähig , wenn sie recht behandelt wird, einem Gedichte(vorausgesetzt dass sie überhaupt dem Geist und Ton des Ganzen angemessen sey) die grösste musikalische Anmuth zu geben."

Wieland here indicates as his original views the cautious reservations that were the result of his experiences since 1771. In his conversation with Böttiger at Osmannstädt in 1803, after describing how he had found it possible , in his work on the"Amadis", to trust his ear in metrical details, he added :

"Es haben seitdem viele in eben dieser regellosen Manier sich versucht. Aber wenigen ist wohl diese Licenz zum Wohllaut geworden."

His imitators , not endowed with his fine sense of harmony and rhythm, in attempting to reproduce this apparently simple form, had come to grief . A note,added in 1794, strengthens the warnings in the text at this point and throws light also on the restrictions which Wieland had added to his original simple statement:

" Der Versuch ist seit 1771 häufig und unglücklich genug gemacht worden , um diese Warnung zu rechtfertigen."

The imitators of a new form rarely appreciate the art and industry hidden behind the appearance of the greatest simplicity and ease.

"Aber sollte man darum nichts neues wagen dürfen, damit diesen Leuten die Veranlassung benommen würde , Ausschweifungen

zu begehen?"

The pseudo-introduction is more severe in its attitude towards these imitators for whose blunders Wieland had, in a measure, been held responsible:

"Aber sollte man darum nichts Neues wagen dürfen, damit diesen Unberufenen die Gelegenheit benommen würde, Ausschweifungen zu begehen?"

The combination of the metrical units, which serve as the basis of the poem, receives a different treatment in each of the three forms of the introduction. The original form allows the greatest variation and freedom; the final version the least; and the pseudo-introduction shows an approach to the conservatism of the last edition. The first edition makes this explanation:

"Das ganze Geheimniss dieser Versart liegt (ausser der Freyheit, sechs-fünf - vier- und zuweilen auch dreyfüssige Verse mit einander abwechseln zu lassen) in der häufigen und der Willkür oder dem Urtheile des Dichters überlassenen Vermischung oder Vertauschung des Anapästs mit den Trochäen und Spondeen."

The pseudo-introduction excludes from the list of alternative verses the three-foot verse and limits the power of caprice to determine the composition of the lines. The passage here reads:

"Das Eigene dieser Versart liegt, ausser der Freyheit, Verse von sechs, fünf und vier Füssen mit einander abwechseln zu

lassen, in der häufigen, der Willkür oder vielmehr dem Urtheil und Ohr des Dichters überlassenen Vermischung und Vertauschung des Anapästs mit den Iamben, welche sonst die herrschende Versart des Gedichtes waren."

The iamb has here become the standard and prevailing foot of the poem. It alternates with the anapaest, and the trochees and the spondees which were formerly quoted as alternatives are dropped out. In the restatement of the metrical scheme in the introduction of 1794, the verses are composed of dactyls and trochees with an introductory syllable.

In the original form of the introduction , Wieland expresses himself enthusiastically in favor of the widespread use of the anapaest not only in long narrative poems , but also in comedies and tragedies. He says:

"Die Monotonie(eine andre , in langen Gedichten sehr unangenehme Eigenschaft der letztern(i.e. iambs) könnte dadurch glücklich vermieden werden."

In the pseudo-introduction, this enthusiasm finds milder expression. He is no longer sure that this is a sovereign remedy:

" nicht zu gedenken, dass die Monotonie , eine andere, in langen Gedichten sehr beschwerliche Eigenschaft der letztern (the iambs), dadurch wenigstens gemildert werden könnte."

This latter reading is more in harmony with what Wieland has to say of the anapaest in the introduction to the final

edition . Here , in the restatement of the metrical scheme, he says that," da unsre Sprache nur sehr wenig Anapaesten hat", he has found it advisable to revise his earlier arrangement, and to replace the anapaests by the dactyls, which occur so abundantly in German.

The original introduction to the "Amadis" had treated the oral presentation of the poem as a simple matter even for the unpoetic reader; indeed Wieland had dismissed this question after stating that his work was to be read like animated prose. The original form of the passage reads: " Uebrigens bedarf es auch für unpoetische Leser der Errinnerung kaum, dass die Verse des N.A. wie lebhafte Prose recitiert werden müssen; eine Regel, welche sich zwar auf alle Versarten erstreckt , bey dieser aber vorzüglich genau beobachtet werden muss, wenn nicht dem Wohlklange und dem Natürlichen unzähligmal, selbst in den besten Stellen , merklicher Abbruch geschehen soll."

The introduction of 1794 shows the poet to have a decided increase of interest in the reading aloud of his poem. It is essential that a poem be pleasing , he says, not simply to the person who reads it to himself, but also to those who hear it read. Consequently a degree of skill and practice in such reading is presupposed , an accomplishment which he has found, to his regret, even the majority of the scholars of the time do not possess. The pseudo-introduction

goes into this subject of reading more fully than does the original version. The greater detail given here seems due to the experiences mentioned in the introduction of 1794. The problem is recognized as a more difficult one for the untrained reader than the poet had at first believed to be possible:

"Übrigens bedarf es kaum der Erinnerung , dass die Verse des Neuen Amadis(bis das Talent Gedichte zu deklamieren etwa einmahl bey uns die Gestalt einer förmlichen Kunst erhält) mit gehöriger Aufmerksamkeit den Akzent immer dahin zu setzen, wo er demSinne der Worte und dem Ton oder Affekt des Redenden zu Folge stehen müsste, wenn kein bestimmtes Sylbenmass vorhanden wäre, wenigstens wie lebhafte Prose recitiert werden müssen ; eine Regel , die zwar gewisser-Massen auf alle Versarten anwendbar ist, aber bey dieser vorzüglich genau beobachtet werden muss, wenn nicht bald dem Wohlklang , bald dem wahren Ausdruck, und oft sogar dem Sinne der Worte Gewalt geschehen soll."

The whole topic of the foot-notes is given a new form in the pseudo-introduction.The changes in the presenting of this feature are accompanied by a reduction of the number of these notes in the edition of 1794. The 182 notes of the original version have been reduced to 112 in 1794. To defend his own use of the foot-notes inboth forms of the introduction— the actual one of 1771 and the pseudo -introduction, Wieland quotes Hagedorn's example. In the pseudo-

introduction, however , he emphasizes the lavish hand with which Hagedorn had adorned his works , that by contrast with Hagedorn he may show his own more moderate use of such ornamentation.The original reading of this passage was:
" Sie sind nicht für die Gelehrten , die alles wissen, sondern meistens für Leser und Leserinnen, denen erlaubt ist, ohne Beschämung sehr vieles nicht zu wissen, bestimmt.Sie haben keine andre Absicht, als den Dichter verständlicher zu machen; einige,(welche iedoch sehr sparsam angebracht werden) Rechenschaft zu geben, warum er das eine oder andere so und nicht anders gemacht oder gesagt hat. Man hat dise letztern nicht häufen wollen, weil man den Kunstrichtern , wahren und anmasslichen, freye Hand lassen wollte, ihr Amt an diesem Gedichte nach ihrem eigenen Belieben zu verrichten."
In the pseudo-introduction , Wieland appears on the defensive in the question of notes. He says that the purpose of his notes was merely to give necessary explanations and to contribute to the amount of entertainment his work afforded. He no longer mentions , as he had in the original form of this passage that some of these notes were to explain his reasons for following one plan rather than another.

In the final form of the "Abadis",as we shall show later, Wieland is much less communicative about the materials he has used as sources, and about his general method of composing his work. Such changes in the edition of 1794, as has

been previously indicated, are apt to be accompanied by a variation of the original reading in the pseudo-introduction. The whole passage on the notes has been given new form. The rather sly reference to the critics who were not to be hampered in the performance of their duties by the poet's assumption of the office of interpreter of his own work, is omitted. The passage, in its revised form, reads: "da man ausdrücklich darauf bedacht gewesen, bloss den vermuthlichen Wünschen solcher Leser und Leserinnen zuvor zu kommen, die keinen Anspruch machen alles zu wissen, und denen erlaubt ist, ohne Beschämung sehr vieles entweder nie gewusst oder wieder vergessen zu haben; und wenn man sich dabey nicht immer auf das blosse Nothdürftige eingeschränkt hat, so geschah es bloss, weil man glaubte, dass in Werken, deren Hauptzweck eine angenehme Unterhaltung des gebildeten Theils des Publikums ist, alles was hiezu beytragen kann, ohne den Leser gar zu weit aus dem Wege zu führen, an seinem rechten Platze stehe."

The attempt has been made in the above investigation to show that Wieland wrote three introductions to "Der Neue Amadis": the introduction of 1771, the final introduction of 1794, and another, modeled upon the form of the first edition but expressing opinions more in harmony with that of last. As the title of the pseudo-introduction and the foot-notes of 1794 would indicate, Wieland wished this to

be accepted as the original form of 1771. However, a comparison of the opinions expressed in the original introduction with those in the pseudo-introduction on the authorship of the "Amadis of Gaul", on the merits of Tasso's romantic epic, on the metrical arrangement of "Der Neue Amadis", on the use of explanatory notes shows how Wieland made use of the experiences of the quarter of a century following the first appearance of his work to modify and soften the judgments of the original.

Chapter V.

While there are really three introductions to the "Amadis" (although Wieland would have us believe there were only two) the text proper exists in but two forms, that of 1771 and the final version of 1794. However, there are several passages which occur in a third form, differing from the reading of the original and of the revised texts. They show that Wieland was planning changes in his work from the moment of its completion. In fact, it is in the original edition of 1771 that the first of the passages is found as an emendation of the text. In "Der Teutsche Merkur" for 1773 a second of these changes appeared (III, 128). In making other similar changes Wieland proceeded in much the same fashion as in the case of the pseudo-introduction . He gave them in the edition of 1794 as "Varianten der ersten "Ausgabe", when, as a matter of fact, they were actually a modification of the first edition. [1]

Several verses of pages 93 and 94 are changed in an emendation at the end of the first part of the poem in the

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1 . I have not had access to the older form of Canto I, strophes 7 and 8, which appeared in a letter to J.G.Jacobi, omitted "Ausgew. Briefe ", II, 322, to be found in manuscript in the University Library of Freiburg i. B. nor to the copy in the Goethe-Schiller Archiv at Weimar, "ein stark durchkorrigiertes Exemplar von Wieland's Hand" (Seuffert, "Prolegomena zu einer Wieland -Ausgabe," Abhandlungen der Königl. Preuss. Akademie der Wissenschaften, 1908).

edition of 1771.The new verses give a more vivid picture of the defiant attitude of the young prince before the argument of the Druid,who has been proving to him with all the logic at his command that there is sin in merely looking at a woman, and infinitely greater sin in loving one. The original passage read:

"... die Secte der Weiberhässer
Herum sich getummelt,sie alle führt er an,
Und da er meynt,wie herrlich wohl er gethan,
So zeigt sich am Ende,dass er den Prinzen desto besser
In seinen Gedanken bestärkt.Gut!Alter,(fieng er an)"

In the emendation introduced at the end of the first book of the "Amadis" in the edition of 1771,Wieland gave the changed reading accompanied by the statement:"S.93 sollte der letzte Vers und die ersten auf S.94 also verändert werden :

"....die Secte der Misogynen
Herum sich getummelt,sie alle führt er an;
So zeigt sich,dass sie den Prinzen in seinem schädlichen Wahn
Nur mehr zu unterhalten dienen.
Gut,fieng der kleine Rebell mit schlauem Kaltsinn an,
u.s.w."

The description of the rebellious attitude of Amadis,as it is here given,remains ,with some slight changes,in the final

edition .The number of the verses is reduced from six to five.The changes are restricted to the following:

"...er führt sie alle an,
Und da er meint wie wohl er dran gethan,
So zeigt sich,dass sie den Prinzen nur fester zu machen dienen."

The account of how young Amadis ,through ecstatic contemplation of the figures of Minerva and Venus in the painting of Hercules's Choice,comes at length to combine the two to form his ideal,appears also in three forms.The first of these,in the edition of 1771, is the following(P.89):

"Wie göttlich scheint ihn diese!- doch ,jene lächelt so süss,
. . . . . .
Und ihres Sieges so gewiss!
Wie soll er wiederstehn dem schmachtenden Blick,der so sehnlich
Ihn lockt,an den Busen zu sinken,der ihm entgegen wallt?
Gut!- Aber diese,wie edel,wie ganz sich selber ähnlich,
Wie voll von stiller Grösse in ihrer ganzen Gestalt!
. . . . . .
Ihr offnes Auge,voll von sicherm Selbstvertrauen,
. . . . . .
Und Redlichkeit,und unbezwingbarer Muth
Mahlt sich darinn,und flösst ein ehrfurchtvolles Grauen,
Mit Liebe gemischt,dem der sie ansieht,ein;
Man liebt sie,und wünscht zu verdienen von ihr geliebt zu seyn."

The second, differing only slightly from the original reading, appeared in "Der Teutsche Merkur" for 1773(III,128). The verses were quoted there in connection with the publication of "Die Wahl des Herkules", written in honor of the birthday of Prince Karl August. The variants of the earlier reading occur in the following verses:

"Ihn an den Busen lockt, der ihm entgegen wallt?
Gut! aber diese, wie schön,
Wie ganz sich selber ähnlich,
Wie stiller Grösse voll....
.....
Ihr ofnes Aug, voll edlem Selbstvertrauen."

The changes in the above quotation, however, have had no apparent influence on the final form of these lines. One of the interesting changes in this passage in 1794 is the introduction of " von Adel und Grösse" in the place of the earlier "von stiller Grösse". It appears here, as in other cases also, that Wieland is desirous of avoiding in the revised form of his work any use of the catch-word of Winckelmann, "edle Einfalt und stille Grösse. The lines in the edition of 1794 are changed to read:

"Wie göttlich erscheint ihm jene! - Doch diese lächelt
so süss,
....
Ihr blosser Anblick ist ein Blick ins Paradies.
Wer widerstände dem Auge, das ihm so schüchtern sehnlich
Erlaubt an den Busen zu sinken, der ihm entgegen wallt?

Und doch, wie herrlich ist jene! wie nur sich selber
ähnlich!
Wie voll von Adel und Grösse in ihrer ganzen Gestalt!
. . . . . .
Ihr offnes blaues Aug', voll sicherm Selbstvertrauen,
. . . . . .
Und Wahrheit mahlt sich darin und unbezwingbarer Muth,
Und fesselt das Herz zugleich mit Liebe und heiligem
Grauen."

The last two verses, as they appear in the edition of 1794, shun the repetition of the forms of lieben which, in 1771, occurred three times. The result is a more forceful and concise rendering of the same idea.

In addition to the passages mentioned above, there are two others which have two different forms before 1794. Both were omitted here, and the reason given by Wieland for not making them a part of his finished version explains also, to a certain extent, why he introduced them in a modified form in the "Varianten der ersten Ausgabe". In these verses, Wieland felt he had overstepped the bounds of propriety which in humorous poetry needed to be observed with especial care. He explains this through an allusion to Horace: "Das Horazische Gesetz, luxuriantia compescet, muss vielleicht nirgends strenger angewendet werden, als in scherzhaften und humoristischen Gedichten, wiewohl auch hier das ne quid nimis immer die Hand zurückhalten muss." Here, as in the pseudo-introduction, the readings that Wieland gives as those of 1771 are not really the lines of that edition. The first of these passages had the following form in 1771 (II, 115):

"Ich lobe sie darum! So ganz zur Lust gebaut
Wie sie, mit solchen Augen, mit einer so feinen Haut,
Und solchen runden weissen Armen,
Mit Reizen, womit sie, beym Styx! den alten Jupiter
Versuchen könnte, zum Jüngling aufzuwarmen,
Ist, denk' ich, eine Dame nicht von Natur bestimmt."

That the lines given in the "Varianten "as original are really quite different from those actually appearing in the original edition can be seen from the comparison of the above verses with those quoted in the variants:

"Auch lob' ich sie darum. So ganz zur Lust gebaut,
Wie sie, mit solchen Augen und einer so glatten Haut
Und solchen Alabasterarmen
In denen sie den alten Titon sogar,
Wie alt und kalt er auch in Aurorens Armen war,
Versuchen könnte zum Jüngling aufzuwarmen,
Ist, denk' ich, eine Dame nicht von der Natur bestimmt,
u.s.w. "

In the edition of 1771, the second passage above mentioned had the following form(II, 116):

"Wer wollte sich, zum Exempel, in einem Gasthof nicht,
Wenn Vater Bromius uns nicht Vin de Chasseagne bescheret,
Mit Assmanshäuser behelfen? Bey ausgelöschtem Licht
Ist eine Mohrin weiss, wie Avicenna spricht;
Man kann mit einem Sinn sich wie mit zween ergötzen,
Und was noch mangelt, muss die Phantasie ersetzen."

The form of the passage quoted in 1784 in the "Varianten der ersten Ausgabe" as the original is the following:

"Wer wollte sich, zum Exempel, in einem Gasthof nicht,
Wenn Vater Bromius nicht leich Wein von Juits bescheret,
Mit Assmanshäuser behelfen? Bey ausgelöschtem Licht
Sind alle Katzen schwarz, wie Avicenna spricht,
Und was man nicht hat, ist leicht, bey dem was man hat,
entbehret."

In several other instances the reading given in the "Varianten" does not reproduce exactly the original which it purports to give. The differences here, however, are slight. For example I, 144, line four, Um seinen Argwohn zu beschämen, of the edition of 1771 is omitted in the "Varianten" altogether in the quotation of the passage; Page 145, line 1 has in 1771 the following reading: Wofern das Fräulein ihr ihr seidnes Strumpfband leyht; the form given in the "Varianten" as the original reading is: Wofern das Fräulein ihm ihr seidnes Schnupftuch leiht; Page 336, line 7, in 1771, had vor Phädren, vor Neronen; the "Varianten" quote as the original reading of this verse vor Fädren und Neronen; line 14 of the same page, which has in 1771, von Herzen gerne! weint! is given in the "Varianten" as von Herzen gern, so weint! ; Page 237, 6 Verkleidet sieht, und so weiter- was kann der Dichter dafür? of the original edition is cited in the "Varianten" as Verkleidet sieht- was kann der Dichter dafür? ; line 8 of the same page also

differs in the edition of 1771 from the reading quoted in the "Varianten" as that of 1771. The original here is Die Red' ist, ein Mann aus dem Monde! ; the form given in the "Varianten" as the original is Die Red' ist, der Mann im Monde!

Chapter VI.

When he came to revise the meter of his poem, Wieland found an opportunity to improve also its style and language, and to make a number of changes in it that would add to its value as a poem, without sacrificing any of the lightness and easy grace of its original whimsical humor. The result satisfied him. He says (pp. xviii, xix): ....es werde bey einer genauern kritischen Vergleichung beider Ausgaben sich finden, dass der Neue Amadis durch diese Umarbeitung nicht nur von einer Menge Fehler und Flecken gereinigt, sondern viellicht auch der positiven Vollkommenheit, deren ein Gedicht dieser Art fähig ist, um ein merkliches näher gebracht worden sey."

A comparison of the texts of the two editions shows the very great number of these changes,-omissions, additions and revisions. Indeed Wieland himself, in a letter to Göschen, says that " er gewissermassen und in Absicht der Form und Korrektheit als ein neues Werk zu betrachten ist." (Gruber, Vol.53, p.45)

The structure of the poem is improved. The story as Wieland gives it in 1771, with its tangled web of the adventures of the seven princesses and their seven lovers, is difficult to follow. After the reader has followed the adventures of one of Bambo's beautiful daughters to the climax of an exciting episode, he is abruptly taken away by the poet to witness the mishaps of another, to be returned later with equal suddenness to the place where he

left the first. The excitement of the new adventure makes it hard for the reader to recall the exact situation which had been reached when he left the scene.

In the new version of the "Amadis", Wieland follows more carefully the plan of giving a brief summary after such a digression ,and of making this summary more exact than he had done in 1771.The very prelude to the poem gives, in the edition of 1794, a more exact account of what the content of the poem is to be.In the original form it describes Amadis as wandering through the world"up hill and down dale",

"....um eine Schöne zu finden,

Die fähig wäre, für ihn, was er für sie ,zu empfinden."

In the later form,it presents the real purpose of Amadis's quest. He is insearch of an ideal,who has descended from the realm of Ideas to set fire to his heart,and to be all the more certain of finding her,he surrenders to each of the ladies he meets until,at last,he finds his ideal in Olinde.In the edition of 1794, Wieland has clothed his hero from the beginning with the character he is to wear throughout the poem; for here Amadis is a "Schwärmer",in search of the lady who will correspond to the ideal he has formed--an ideal in which the characters of Venus and Minerva,as they appear to Hercules at the cross-roads,are blended.

The beginning of Canto V in the later edition also

makes the situation clearer. In the original version, the poet simply states that no one had thought about the flight of the princesses the evening after their disappearance because of the rush of new adventures. In the edition of 1794, he is more definite, for he says that Colifischette had passed the evening in the company of Amadis and Parasol, and, as in the exciting adventures of Schattulïöse with the Triton, we have been carried far from the tents of Bambo's daughters, this more definite statement of the condition of affairs there comes opportunely.

In CantoIX(234,2-7), Wieland has introduced a similar resumé of Schattulïöse's experiences since her flight from the tents, to account for her desertion of the Triton and to explain how she happens to be travelling in Don Boreas's company. When, after following Dindonette's wonderful adventures in the cavern with the philosopher, Wieland returns again to Schattulïöse and Amadis, whom he had left in a very dangerous situation, in Canto XI of the edition of 1794, he states exactly what that danger is. It is that he is hastening to rescue this pair from the "Lebensgefahr, worin es schwebt", not simply to help them out of a difficulty, as the original version said(II,38,7). The edition of 1794 also gives with greater detail the summary of Amadis's adventures which have left him lying, as if in death, on the sand, after his encounter with Boreas(Canto XVII). The introduction of such brief summaries is a great help to the reader in following the complex of adventures which

fall to the lot of Dambo's daughters as they pursue their quest of ' that which they have not.'

Wieland has availed himself also of other means of making his story as clear and as easy as possible to follow. He has found it advisable to free it from a number of elements which had complicated the original plot. He eliminates his own personality, which had so frequently appeared to comment on the course of events. He ceases to give his own opinions on matters of interest (Cf. II, Canto XI); he omits his appeals to his readers and his apologies for his heroes or heroines when their behavior does not seem to be all that might be desired. He lays down no authorities to lend him their support when he is hard pressed. All these are either wholly or partly eliminated. The references to contemporary and classical literature, in which he takes such delight in his original version of the "Amadis" are sacrificed in many instances to his desire for increased clearness and conciseness. The heaping up of examples to illustrate a point, a favorite device in the earlier edition, in which Wieland found opportunity to display the wide range of his reading, also falls before the severe critical test of the final writing. The old Druid, tutor to Amadis, is still a learned man, though the list of his accomplishments is made much shorter in 1794. (Canto III). In Canto IX the list of characters for whose sins the poet

is not to be held responsible, is omitted in the same way. It is replaced by a brief statement of his obligation to paint men as he finds them.

In the revised version, the fairy tale which forms a large part of the second canto is shortened so that in its new form it becomes a more integral part of the story. Instead of being an extraneous element that delays the progress of the adventure, it is so moulded that it brings out the characters of Dindonette and Amadis. The monologue of Dindonette becomes an animated dialogue, yet Amadis finds her story tiresome, and does not conceal his weariness. His bored expression the princess interprets as a sign that he is in pain, and he has to allow her to dose him with the bitterest medicines. Wieland has added greatlyto the effectiveness of this scene by his humorous account of the mingled feelings of weariness and interest that surge in the susceptible heart of Amadis.

The new version of the "Amadis", moreover, shows a more careful distinction in the characteristic epithets applied to the knights and their ladies. In the original form, the adjective schön had been used for practically all of them without distinction. Wieland in this revision restricts this epithet to Amadis alone of the knights, though the princesses still share it among them. Parasol, who had, in the 1771 edition, shared this distinction with Amadis, becomes der zarte Paladin instead of der schöne (I, 40, 1), and Antiseladon, to

whom it had also been applied, is called der blaue Ritter. Boreas's epithet more frequently emphasizes his stormy nature; he is no longer ein feiner Mann as he had been called in the earlier version, but ein nerviger Held (I, 128, 7) Dindonette's good humor is her distinguishing quality, and she becomes throughout the poem ein gutes, rundes Ding. The one passage in which she had formerly been called die schöne is changed later to die runde.

Wieland has also caused his heroines on certain occasions to appear in a more attractive light. Their defects are made less strikingly apparent. He no longer explains in a foot-note that he finds Schattulicse's behavior wanting in womanliness nor does he express a feeling of dislike for her as he had done in the earlier note (II, 58). The naïve tone she assumes in her answer to Caramell, when he offers himself as her escort, is changed, in 1794, by reason of its inconsistency with her general character. She had replied like a child, calling herself by her name. In 1794, the personal pronoun replaces the name in the quotation of her words (I, 210). A similar change is made in a speech of Blaffardine's in which she declines Amadis's offers to carry her off from Tulpan. Blaffardine is made to play a much less foolish, conceited part in this scene as it appears in the later edition. In the original version, she describes to Amadis how Tulpan had seen her and how he had been helpless before her charms. With boundless

self-complacency ,she tells exactly how he saw her,and paints a vivid picture of her own beauty(I,188). in the later form,this is much changed.Blaffardine is no longer deliberately attempting to ensnare the Moor; he comes upon her unawares.The compliments she had originally lavished on herself,are in 1794, put in the mouth of the Moor,who is, furthermore,described as being easily impressed by feminine charms.

A similar change is apparent in the treatment of several of the heroes.The characterization of Parasol,for example as a coxcomb is more consistently delineated. In the later edition even his laughter becomes the yelping of a young puppy(Geklaffe,I,104,9). The fan,formerly called his best part,here becomes his all;and without this fan ,his role as a knight is poor indeed. In the earlier form of this passage(I,144),Parasol's ganzer Verstand , on his discovering the loss of this precious jewel, bound up in a sigh, is described as flying off to the moon, the land of lost things.In the later version,Parasol has only ein Bisschen Verstand to make the journey. Again the edition of 1771 describes Parasol as guilty of cruelty, and like another Aeneas of abandoning his love ,when he rushes away in search of his Aunt Mab to inform her of the loss of the fan.In the later version ,in order to avoid the ridicule of the ladies ,he steals away as quietly as possible. There is no heroic reference here(I,148).

A like comment may be made about Amadis. As has already been indicated, with the opening stanza of the later version, Amadis appears in the character he is to have throughout the entire poem. He is the Schwärmer in pursuit of an ideal from the land of Ideas. In his first appearance in person, the earlier version describes but one of the two striking characteristics that he displays in each of the love-episodes ; that one is his susceptibility (I, 56) Never was there a heart so easily won as that of Amadis. The later version adds the second also at this point- a characteristic which is to appear in each of the love adventures until at length Olinde fixes, for good and all, the wavering affections of Amadis. This second characteristic is the promptness with which Amadis falls out of love.

"Ob auch getreu? diess sagen sie nicht;
In diesem Punkt spielte sein Herz just nicht die
rühmlichste Rolle."

The revised form of the fairy tale brings out more strikingly these two tendencies of Amadis: the suddenness with which he feels himself fascinated by the charms of Dindonette— a fascination to the point of taking even wormwood from her hands; and the abrupt revulsion of feeling after her hasty departure to the rescue of her runaway squirrel.

The Moor Tulpan is deprived, in the later version, of some of the signs of power with which the earlier edition had endowed him. He appears in a more human light in the

scene with El Flardine; for, notwithstanding the fact that he has the power to deprive her of her beauty, he cannot resist her charms. As he dismisses her, in the edition of 1794, he says:

"Geh, wie du hergekommen,

Als ich den Menschenverstand an deine Blondheit verlor."

This sign of weakness in the Moor, not present in the earlier form, brings him closer to the other lovers of the poem, who have none of his magic power. In the later cantos, the elimination of much of the detail of the magnificent festivities causes the superhuman element in Tulpan's character to be less obvious.

The whole work gained vividness and interest by the increasing consistency in characterization, and by the introduction of the brief resumés of the action. This interest was augmented by the greater unity of the plot through the elimination of material that had no real connection with it.

Other details also received Wieland's attention. Several of the names that appear in the earlier form are dropped in the edition of 1794. In the first edition, the princess in whom Amadis finds the realization of his ideal, is called by three different names; viz., Flördepine, Bellastella, and Olinde. In the list of errata for the second volume, Wieland mentions that the name Bellastella should be replaced by Flördepine. This substitution limits the names to Olinde and Flördepine. In the edition of 1794, he gives up the name

of the heroine of Hamilton's conte "Fleur d'Epine", and calls Bambo's daughter Belladonna and Olinde. She is Belladonna when she is herself; Olinde, while she suffers in enchantment in the hut of the old woman.

The Moor, in 1771, bears the name of Oberon. In 1794, he is called Tulpan. Wieland had published in 1780 his "Oberon" in which he had associated this name for all time with the beautiful fairy-boy. Therefore, it seems possible, that when, around 1794, he was turning his attention to the "Amadis", the name of Oberon may not have appealed to him as fitting for this negro, who, though he cannot be denied some good qualities, is described as ein hässliches Ungeheuer.

In two other instances, Wieland has changed the oaths by which his heroes swear. Amadis, the Christian knight, swears, in 1771, by the beard of the prophet (I, 187, 7). In 1794, this is replaced by the oath, more fitting a Christian, bey meinem Degen. Boreas, who may possibly owe his origin to the worthy Sir Boreas Blubber of Anstey's "New Bath Guide", is made, in 1794, to swear by Sankt Georg, a touch which would fit in well with the possible origin of this stormy knight.

The change in Wieland's language is in the direction of a greater precision, greater variety, and a heightened picturesqueness. He frequently employs a way, more brief and direct in expressing himself. This brevity and strength of expression increase the humorous effect of the work. He felt his own deficiency and remedied it. As his inclination was to give example after example until he reached an especially telling one, he attempted to avoid this fault, and to attain that brevity which seemed to him desirable for this humorous type of poem. More than twenty years of practice in his art had given him a facility and precision that marked his work as that of a master. The result of these years can be adduced by a comparative study of the use of words in the two editions.

There are certain words that occur occasionally in 1771 which are changed in every case in 1794. The word Poet is replaced by Dichter (I, 10, 5; II, 33, 1; I 236, 2). The word Empfindung is always replaced in 1794 ; by Gefühl (II, 84, 5; I, 90, 7; I, 56, 4; I, 180, 4; II, 136, 12) ; by dem Wahren (I, 16, 9) Another of these changed words is the adjective indisch in the expression der indische Hahn, which is replaced in the two cases in which it appeared in 1771 by der kalkuttische Hahn (II, 193, 9 ; II, 72, 14) In 1794, Zofen is the usual word for the attendants of the princesses. It replaces the terms Kammerfräulein, Nymphe and Mädchen of 1771. Moreover, the

word Nachttisch becomes in 1794 Putztisch (I,39,9; 42,1); Liebesgötter becomes Amor or Amoretten(I,85,2;244,3; 244, 11); Wald is replaced by Hain, a word for which Wieland shows a marked preference(I,132,7; 217,1). Genius of 1771 becomes Dämon in 1794(I,253,8; 253,10; II,11,7).The word Unterrock, also, is expressed by another word in several passages in the later edition .In one of these instances it had been used by Antiseladon reather disrespectfully to designate womankind. Here(II,127,3) the later version has jedes beliebige Herz.In the reference to Hebe's garment with which the wind sports, to the horror of the Tartuffes, Unterrock is replaced in the edition of 1794 by the more decorous Schleier(I,21,4).

There are numerous instances of the changes made for variety's sake .In 1771, for example , the noun Sachen occurs a number of times and in a variety of meanings.There is no obscurity regarding the meaning in these instances, but the terms in 1794, add much to the precision and color of these verses. The range of meanings covered by Sache in 1771 is evident from the following examples.

	1771	1794
I,151-4	Sache	Dinge
I,158-16	Sache	Wagestück
I,141-9	Sachen	Kartenmischung
II,135-6	Sache	Unglück
II,162-18	Sache	tragische Liebesposse

A like change is to be observed in the case of Ding.

	1771	1794
I,51,4	Ding	Kind
I,57,6	Ding	Prinzessin
I,60,3	Ding	Wunder
I,64,2	Ding	Gesicht
~~I,146,9~~	~~Ding~~	~~Fächer~~
II,163,13	Dinge	Feuerwerken
II,208,8	feine Dinge	mich frey zu zeigen
II,222,3	so zärtliche Dinge	den Cicisbeo

In 1771, Wieland restricts himself to a great extent to the use of the adjective schön to describe the charms of his heroines, the manly beauty of their knights and the magnificence of palaces. In 1794. the word appears time and again as a synonym for Damen. This enlarged function of the word compels the poet to seek variety in its uses elsewhere. In the earlier version, it had appeared rather indescriminately as an epic epithet, applied to all the ladies, and attributed to several of the knights. There is in 1794 a tendency to limit the application of this adjective to Amadis alone among the knights and to be more sparing in its use generally. The following list indicates Wieland's course in this matter, for it shows how, by replacing it by another adjective that expressed more accurately the shade of meaning desired, he attained to a new distinctiveness

and effectiveness in the pictures he describes.

	1771	1794
I,39,L	die schöne Dindonette	die runde Dindonette
I,40,1	der schöne Paladin	der zarte Paladin
I,49,6	was schönes	was Herrliches
I,58,3	ein schöner....Arm	den rundensten Arm
I,87,8	ein schönes Stuck	ein prächtiges Stück
I,113,10	das schöne Schloss	das herrliche Schloss
I,121,12	schönen Damen	zarten Ohren
I,139,2	der schöne Paladin	der blaue Ritter
I,137,11	dem schönen Schloss'	dem prächtigen Schloss'
I,174,8	das schönste	das seltsamste
I,179,11	der Schönen	der Infantin
I,190,8	schöner	runder noch weisser
,I,256,1	die schönen Arme	die starken Arme
II,18,13	Schönste	Königin
II,61,1	schönen Gäste	hohen Gäste
II,71,9	in einem so schönen Gemach	in solchen Zaubergründen
II,78,16	allen Schönen	Nymfengestalten
II,113,7	schönsten Hals	prächtigsten Hals
II,198,13	ihrer schönen Brust	ihrer keuschen Brust
II,199,8	schöne Hügel	liebliche Hügel
II,224,11	so schön	wirklich so hässlich
II,227,8	Schön wie der Hymen	wie Tag und Nacht

The noun Schönheit also is omitted or changed in some cases.

I, 182,2 of the edition of 1771: Die Majestät von ihrer Schönheit verletzt becomes in 1794: Das grösste Verbrechen der Welt begangen. II, 196,11; 205,17; 226,9 Schönheit is simply omitted. The adjective is also dropped out in a number of places, and often the entire passage is reworked. This occurs I, 235,12; 241,5; II 68,11; 103,13; 107,6; 119,2; 147,8; 160,6; 188,5; 189,1; 196,6; 206,9; 206,12; 212,21; 225,6.

A similar variation occurs for the word Dame, also a much used word in the edition of 1771; and the new nouns frequently show a clearer connection with the passage at hand.

	1771	1794
I, 24,5	Damen	Dahmen
I, 46,10	die Dame	Sie
I, 47,3	Damen	Schönen
I, 48,1	Dam'	Infantin
I, 71,11	seine Dame	unsre Erzählerin
I, 103,1	die Dame	sie
I, 116,6	die Damen	sie so
I, 121,13	schöne Damen	zarten Ohren
I, 151,5	Damen	Schönen
I, 155,3	Dame	Fräulein
I, 187,9	Dame	Infantin
I, 201,8	Dame	Prinzessin
I, 313,12	Dam'	Göttin
I, 253,9	die Dame	das Fräulein

II,29,4	die Dame	das Fräulein
47,4	Dame	Nymfe
83,7	Dame	diese
83,11	Dame	sie
85,8	Dame	Sultanstochter
150,8	Damen	Nymfen
156,8	Dame	Göttin
216,6	keine Dame	ein weibliches Wesen
216,11	Damen	Schönen
219,12	Damen	Närrinnen
235,6	die Damen	die Schwestern

The word Dame is omitted I,52,13;67,9; II,63,8; 108,5; 83,12.

The words Fräulein, Mädchen and Madam show a similar treatment. Madam, which had been used with especial frequency, disappears in many of the places where it had been a term of direct address. This occurs in the following passages :I,85,3; 182,5; 209,4; II,25,7; 67,15; 100,11; 101,5; 102,5,7.

In the following instances ,it is replaced by some other word.

I,50,12	Madam	schönste Prinzessin
II,100,11	Madam	Prinzessin
I,148,13	Madam	Verzeihung
I,153,14	Madam	das Fräulein

I, 174, 6	Madam	das Fräulein
I, 208, 13	Madam	sie selber
I, 246, 2	Madam	mein Fräulein
II, 32, 12	Madam	mein Fräulein
II, 99, 8	schöne Madam	schönen Augen.

The variety of expressions, introduced where the original version had used Mädchen, Fräulein, Nymfe and Fee can be seen from the following lists. In several instances, Wieland has been especially happy in the selection of the new word which takes the place of Mädchen.

I, 58, 2	Mädchen	Infantin
67, 6	Mädchen	Zofen
130, 9	Mädchen	Zofen
116, 4	Mädchen	ihre schönen Kinder
II, 152, 17	Mädchen	Weib
I, 215, 7	eines Mädchens	des zärtern Geschlechts
216, 2	Mädchen	Dirne
240, 9	Mädchen	Schönen
II, 9, 3	ein Mädchen	von Eva's Schlangenbrut je eine
132, 9	Mädchen	Schönen
197, 1	Mädchen mit einem solchen Gesicht	das kleine Krokodil
198, 5	ein Mädchen	man

In the following references, Mädchen is simply omitted: I, 155, 15; II, 195, 17; 205, 11.

Fräulein also is avoided in the following citations in the later edition.

	1771	1794
I,51,8	das Fräulein Colifischon	die rasche Colifischon
I,140,11	Kammerfräulein	Kammerzofen
I,155,5	Fräulein	Prinzessin
I,171,11	das Fräulein	sie
II,179,15	des Fräuleins	der Dame
I,182,5	Fräulein	Prinzessin
I,215,2	Fräulein	Ding

I,198,12, the word used in direct address, is dropped.

Nymphen, wherever it is used in the original edition to apply to the attendants of the princesses, is later changed to Zofen. This occurs I,34,3 and 109,8. In several passages it is replaced by other expressions, I,32,10, by den Felsen ; 254,4', by Mädchen. In still another place it is omitted (II,104,10).

Wieland attempts to find other words to alternate with Fee in the two passages which deal especially with the love adventures of that fairy who had delivered Amadis from Merlin's Tower.

I,99,6	Fee	Zauberin
I,101,4	Fee	Göttin
II,129,1	Fee	Frau
II,129,9	Fee	Frau

II,135,8 Feen is omitted along with the rest of the cata-

logue of the personages who fell victims to Antiseladon's charms.

Wieland seems to have been exceedingly careful in the edition of 1794 to avoid the repetition of the same word in any one passage. The nature of his poem with its heroes and heroines taken from the same orders - the heroes all knights errant , the heroines all of royal birth - made it difficult to obtain the desired variety of terms to apply to them. We have seen how carefully Wieland revised his earlier text to accomplish this in the designations for his heroines. The same course has been followed with regard to his heroes. Ritter and Held especially had been of frequent occurrence in the earlier version; the following lists will show how Wieland succeeded in obtaining synonymous terms to replace Ritter.

I,34,8	ihr Ritter	der Prinz
I,55,8	Ritter	Fremden
68,1	der Ritter	Herr Amadis
155,8	zum Ritter	mein Herr
173,7	der Ritter	mein Held
181,14	dem Ritter	ihm
184,1	der Ritter	mein Held
196,15	den Ritter	des Prinzen
204,1	Ritter	Helden
305,6	der neue Ritter	der Neugekommene
316,5	Ritter	Junker

	1771	1794
I, 226, 2	unsern Ritter	Karamellen
226, 4	der Ritter	er
232, 5	der Ritter	Karamell
234, 8	der Ritter Boreas	Herr Boreas
240, 11	Ritter	Boreas
247, 1	dem Ritter	ihm
II, 4, 10	der Ritter	er
47, 9	der Ritter Amadis	der holde Amadis
74, 15	der Ritter	Herr
79, 7	unserm Ritter	einem Fremden
117, 14	die Ritter	die Fremden
118, 8	der blaue Ritter	der Blaue
138, 1	Herr Ritter	mein Herr
167, 10	Ritter	Prahler
198, 8	Ritter	Helden
217, 1	Ritter	Jüngling

In addition to these cases where Ritter is replaced, there are a great many others in which it drops out; as, in I, 160, 3; 219, 2; II, 46, 13; 51, 2; 53, 5; 100, 12; 117, 6; 119, 3; 129, 4; 221, 11.

A like process of variation is evident in the case of the word Held.

I, 43, 7	Held	Ritter
174, 7	der Held	mein Ritter
196, 4	unser Held	Amadis
226, 6	einem Helden	kein Mann
II, 75, 4	Held	Athlete

	1771	1794
II, 71,1	der Held	mein Mann
124,15	unser Held	Amadis
159,9	Held	Paladin
161,10	unser Held	er
213,2	Helden	Paladin.

Even the words for horse appear in greater variety in the edition of 1794. Pferd alternates with Ross, Gaul and Klepper.

I,54,13	Pferd	Ross
148,8	Pferdchen	Gäulchen
213,14	Pferde	Klepper
II,162,21	Pferde	Rosse
185,5	Pferd	Gaul.

I,68,7 and 230,10 , the word Pferd is omitted.

In this poem, in which love appears in all fashions and shades of emotion, the word Herz plays a prominent part. In the edition of 1794, Wieland has introduced variety in this case also.

I,15,9	sein Herz	den Schwärmer
II,57,11	Herz	Karakter
113,8	jedes Herz	jede Ader
184, 5	sein Herz sich rauben liesse	zu solchem Dienste sich fügte
II,140,11	sein verschmähtes Herz	sich
161,13	ein fühlend Herz	Gefühl
181,3	sein vorbesagtes Herz	es

	1771	1794
II, 198, 10	ihr Herz	sie
203, 14	Herz	Gemüth
207, 11	Herzen	Innern.

II, 161, 15 and 204, 5 the word Herz is omitted.

A similar course is to be noted in case of the use of Venus. The daughters of Bambo are, after all, not models of beauty; there is nothing classic about them, for they are of the rococo style of the period, exceeding in many respects the canon of classic simplicity. Hence the term Venus is scarcely applicable to them, and in the later version it disappears in several instances.

I, 158, 2	Venus	Armidens
188, 10	Venus	Liebesgöttin
II, 132, 9	wie Venusbilder	so vielfach schön
12, 6	wie eine Venus	zu einem Mädchen
147, 12	jede Venus	jede Göttin

Like variations occur for the word Macht.

I, 261, ~~10~~ 6	Macht	Freyheit
~~II, 23, 6~~	~~Macht~~	~~Gewalt~~
165, 15	Macht	Gewalt
223, 10	Macht	Tyranney

The extent of Wieland's care in revision is seen also in the diversity he obtains for gut in its many uses as adjective and adverb.

	1771	1794
I, 84,8	gut	doch
190,5	gut	wohlan
II, 15,6	gute	arme
80,7	guten	armen
187,17	gute	runde
191,13	guten	freundlichen.

His attention to details is apparent in the care he has bestowed upon variants for the adverb sehr.

I, 100,10	sehr(klug)	mit gutem Bedacht
100,11	sehr	höchst
110,8	sehr	besonders
243,8	sehr	besonders
II, 17,9	sehr	mächtig
46,10	sehr	mächtig
71,9	sehr	mächtig
202,10	sehr	übel

Sehr is omitted II, 45,5; 198,13(twice); I, 234,13.

Würklich shows the same careful attention.

I, 84,7	würklich	in der That
II, 85,1	würklich	schon
85,13	würklich	itzt
I, 234,13	würklich	schwerlich

Würklich is omitted II, 81,12; 135,7; 168,14; 222,4.

Wieland's desire to get away from sameness of expression is evident in a number of the individual passages and scenes.

In several passages, the repetition in the original seems to have been intended for rhetorical effect, but in the edition of 1794, he apparently preferred variety to emphasis of repetition. An example of this change is to be found in the dwarf's account of Blaffardine's danger in the palace of Tulpan. The original reading of these verses was (I, 169, 10-13):

"Der Unhold-Ha ha hi!-Ich sollte weinen, und lache-
Der Unhold, denken sie nur,-er macht Prätension".

In 1794, it was revised to read:

"Der Unhold-denken Sie nur-Hihi, ha, ha!-ich lache-
Und sollte in Thränen zerfliessen!-er macht Prätension."

A similar rearrangement of the verse to avoid the repetition of Viel Glück occurs II, 141, 2-3.

In the scene above mentioned, where Amadis is summoned to rescue Blaffardine, the dwarf has, in the later edition, a greater variety of names. The earlier version had called him Zwerg through the whole scene, but the later edition intermingles it with Schäker (I, 178, 3) and Knirps (178, 8), whereas the verse 173, 2 is revised and the word Zwerg is omitted entirely. Other instances of like nature are found II, 123, 9-10, where the repetition of Siegen is avoided; II, 139, 6-10, where the repetition of Adon is avoided; II, 192, 5-6, where, in the first edition, Todte occurred twice in the two lines; in 1794, it is replaced the second time by Verstorbene. In II, 210, 9-11, where the same thing occurred in case of Vorrecht, the later version replaces the first by Vortheil, the second

by Vorzug.

A similar repetition of an adjective in close succession, with the consequent impression of monotony, is later done away with in a number of instances. The method Wieland adopts, to vary the adjective in such a case is clear in the description of the old Druid, Amadis's tutor. In the version of 1771, this passage read (I, 77, 3-6):

".....und einen alten Druiden,
Mit langem silbernem Bart, der ungefehr was dem Peliden
Der alte Phönix, ihm war. Sein langer silberner Bart
Erweckte die Meynung, dass er ein wenig hexen könne."

In 1794, the revised reading is:

".....und einen alten Druiden,
Mit langem Bart und silberlockigem Haar,
Der ihm, was ungefähr dem Peliden
Achilles der alte Fönix seyn sollte, wenn er's nicht war."

The use of rold twice in close succession in the description of the repast served to Schattulöse by the little amorettes is avoided (I, 243, 1-6). The original reading had:

"Der Vierte den Boden mit goldbeblümten Damast
Und weichen Polstern deckt, ...
.....
Mit goldnen Körbchen und Schalen von Porcellanen be-
setzten."

The later version changes this to the following:

"Ein vierter mit Polstern von reichem Damast
Den Boden belegt,.....
Ein Tischchen, von -was ihr wollt, mit goldnen Körbchen
besetzten."

Another illustration of the attention of Wieland to a like case of repetition of the adjective and his method of escaping it, is evident in the description of the Troglodyte (II,6,8-13) .Lang appeared here twice in successive lines in 1771:

"Ein Mann mit langem schwarzen Bart
Und langen Haaren wars, die wild um die Lenden ihm
schlugen."

In 1794, Wieland gave these verses a more effective form in the revision:

"Es war ein Wesen unsrer Art,
Von Fleisch und Bein, trug einen langen Bart,
Und Haare, die übelgekämmt ihm um die Lenden schlugen".

A similar method is followed in the scene between Amadis and Olinde, II, 199-223. In the original version practically all the emotional experiences of this passage are described as zärtlich. A numberof these verses are revised in the later edition and the word is omitted. This occurs in II, 199, 3; in II, 201, 3 Zärtlichkeit is dropped; in 202, 5 , a recasting of the verse shuns its use:

".....könntest du in dieses zärtlichen Herzens
Geheimste Tiefe sehn, ... "

becomes in its revised form:

"O! rief er ,dass diess Herz ganz offen vor dir läge.

Moreover, the original reading of so zärtliche Dinge(II,333,7) becomes in 1794 den Cicisbeo .

Besides the increase in variety, Wieland has in a number of ways added new picturesqueness and color to his poem. One of these is evident in at least two passages. Here by the introduction of one noun in the place of another, Wieland has obtained effective use of oxymoron. The first of these instances is found II,14,16, in the scene where the troglodyte, who has sought refuge in a cavern from the temptations of life, determines to keep his gaze fixed upon Dindonette until he can at last see her as she really is and not as she appears. The original reading of this passage:

"Ein kühner Vorsatz wars, und ihm zu Folge lehnt
Der weise Mann dem Mädchen gegenüber"

takes on a new tone of irony with the introduction of Thor in the place of Mann:

"Ein kühner Vorsatz wars, und ihm zu folge lehnt
Der weise Thor dem Mädchen gegenüber."

The second example occurs II,216,11. The earlier form of this verse was:

"Zu Hülfe zu rufen, die Naso den hässlichen Damen empfiehlt."

The edition of 1794 has the word Schönen instead of Damen,

so the verse now reads:

"Zu Hülfe zu rufen, die Maso dem hässlichen Schönen
empfiehlt."

Another means of attaining this new effectiveness, to which Wieland devoted great care and attention in his revision, is by a new treatment of the adjective. The later version shows both a decided increase in the number of adjectives and a more discriminating use of the adjective in general. There is no doubt that this change is due to a great extent to metrical considerations, for Wieland has frequently used the adjectives to fill out a verse, or where he needed a new line to complete his stanza, to aid in the formation of these new lines. The adjective, however, even when introduced for this mechanical purpose, does not serve as mere padding; it lends an increased vividness to what is described. The significance of this change is clear from the following examples.

	1771	1794
I, 23, 9	die Mittagsglut	die strenge Mittagsglut
I, 25, 9	das Schooskind von Mama	das Schoosskind der gnädigen Mama
29, 7	Amors Macht	der Liebe furchtbare Macht
30, 5	sein Herz	sein zärtliches Herz
45, 13	der Schein	der äussere Schein
47, 7	die Augenbraunen	die finstern Augenbraunen

	1771	1794
I,50,14	ihren Diener	ihren gehorsamsten Diener
60,12	ihren Mund	ihren schönen Mund
85,4	hinter Gardinen	hinter dichten Gardinen
86,5	der ganze Hof	der ganze mitklatschende Hof
87,10	des Herkules	des jungen Herkules
100,4	die Mittel	die sichersten Mittel
101,1	auf seinen Lippen	auf seiner schwärmenden Lippen Rande
209,5	ihr Herz	ihr ahnendes Herz
215,6	den Rücken	den breiten Rücken
216,7	ihre Hand	die ihre atlassne Hand
224,9	den Wiederschein	den geistlichen Wiederschein
234,11	die Gewohnheit	die böse Gewohnheit
238,2	ein Sultan	ein wahrer Sultan
242,8	durch Lächeln	durch harmloses Lächeln
247,3	Burgundiens Nektar	Burgundiens duftender Nektar
250,1	mit der Bedingung	mit der heilsamen Klausel
250,2	den schönen Amadis	den schönen versteinerten Ritter
255,12	ihren Vorwitz	ihren lüsternen Vorwitz
II,12,15	in der Hand	in der bebenden Hand
34,3	kein Gesetz	kein äusseres Gesetz
85,1	ein Fluch	ein derber Fluch
97,10	vor Verlangen	vor innigem Verlangen
149,3	kein Dach	nicht kein ströhernes Dach
157,14	sein Auge	sein rollend Auge

II, 158, 11	der Enkel Tacardins	der nervige Enkel des grossen Tacardins
164, 11	vom Gral	vom heiligen Gral
223, 7	den Bund	den ewigen Bund
227, 12	in Amors Licht	in Amors zaubrischem Licht
232, 11	seine Hand	seine nervige Hand.

The same change occurs also I, 109, 5; 111, 9; 113, 8; 119, 6; 133, 1; 138, 3; 142, 1; 151, 18; 155, 1; 189, 7; 196, 1; 200, 1; 227, 15; 228, 5; etc.

The more careful use of the adjective to distinguish the nature of the individual characters and of the particular scenes has already been indicated to some extent in the remarks on the use of schön. The application of the adjective schwärmerisch to Amadis, the Schwärmer par excellence of the poem, is another indication of that careful attention to such details on Wieland's part. In II, 161, 10, the earlier reading zärtlich becomes, in 1794, schwärmerisch; I, 101, 1 also the adjective schwärmend is introduced to describe him. Others of the heroes share the term zärtlich, but Amadis alone is distinguished by those that apply to a Schwärmer. In the several scenes, the hero 's fate or state of mind is, in the later edition, more frequently indicated by the adjective that is suitable to the situation. In the scene of the fairy tale as his emotions are making him believe that Dindonette is the ideal of his dreams, he is called der brennbare Ritter; in the garden of Tulpan, where he stands apparently turned to stone by the jealous Moor, Amadis is portrayed (I, 250, 2) as den schönen

versteinerten Ritter. There is a parallel treatment in the case of others; the newly-arrived Parasol is, in the original version(I,34,13), called ein feiner Ritter, in the later reading he is described as ein zierlicher Ritter, a term that fits well this gayly decked knight of the fan and parasol; 40,1 schön gives way to zart and 40,15 rosenwangigen is superseded by lilienwangigen to describe this dandy among the knights, whose greatest care is his complexion and whose Aunt Mab has given all that makes him a knight; that is, the wonderful fan and the protecting giant, Moulineau.

Other instances in which a new adjective adds either to the significance or humor of the passage can be seen in the following examples. The zeal of the man who denies himself pleasure and grudges it to others is in 1771(I,22,1) called blind; the later version replaces this with fanatisch; in the same way, I,21,6, the earlier mit verdächtigen Thränen becomes later mit heuchelnden Thränen; 11,9 feines Gefühl für Rhythmus becomes zartes Gefühl; 12,19 unangenehme Eigenschaft becomes beschwerliche Eigenschaft; I,24,3 the elfenbeineren Vasen of 1771 become in 1794 die bunten japanischen Vasen and these gayly painted vases are more in accord with the fantastic adventures than had been the ivory ones. The entsetzlichen Diner(II,95,5) that Tulpan had set in honor of his guests becomes in 1794 an unendlichen Schmaus; and Tulpan's grosses Talent for such entertainment is there called ein mächtig Talent. These changes fit into the more humorous

and appreciative treatment of this phase of Tulpan's activity in dazzling and overwhelming his guests by sheer weight and magnificence. The change (II, 150, 17) from ein ungemeines Vergnügen to the later reading ein königstöchterliches, while partly for the sake of the meter, gives new point to the passage, as does also the introduction (II, 191, 1) in 1794 of apokalyptische in the place of feurigste in the reference to der feurigste Drache. Other effective and humorous changes occur (II, 134, 9) where the terrible glance of a prude is altered from the earlier mit diesem strengen Blick to the more severe mit diesem abschreckenden Blick; and I, 71, 11, where Amadis's eyes, fixed on Dindonette, are described in 1771 as mächtig grosse Augen, in 1794 as mächtig klotzende Augen.

The adjective is also introduced in a number of cases to replace a phrase or clause of the earlier edition. In I, 10, 3 the reading of 1771 diejenige zu seyn, welche seinem Werke die angemessenste ist becomes in the edition of 1794 die schicklichste zu seyn; das ganze Geheimniss (I, 12, 3) becomes das Eigene; I, 53, 13 eine Keule von Stahl becomes eine stählerne Keule; 200, 7 die Zeit, die alles zerstört is replaced by die alles zerstörende Zeit; 145, 16 ein wenig schwach zu seyn by was menschliches; 130, 2 zu Diensten stehn by dienstbar ist; 322, 10, wie wir wissen by bekanntlich; II, 141, 5-6 mit aller Antheilnehmung in ihrem Vergnügen, die einem Freunde geziemt by unverhohlen; 140, 13 and

and 143,1 ,In Herzen,die ihre Unschuld und Güte sicher macht, by in schuldlose Herzen ;198,3 nicht ohne Ursach by wie billig ;207,4 unter dem Schutt by unerkennt ; 208,6 zum Wolthun by wohlthätig;205,16-17 Das Gegentheil von allem was ich bin by das völlige Gegentheil von meinem jetzigen Ich;177,11-13 die Angst,worin die arme Prinzessin gerieth by des Fräuleins vermeinte Gefahr; 211,17 so kalt ,als wäre nicht geschehen,was unvergesslich ihr war by fürchterlich kalt ;228,6 Allein es dauerte nicht lange by kurzwährende Lust .

The examples quoted above,for the most part,show how Wieland obtained a greater degree of vigor and impressiveness through simplifying certain expressions.In other instances, through exactly the opposite course,he has obtained a like result.Through amplifying the following he has heightenedthe humor and color of the passages in which the words appear. In I,85,7 the visits of Amadis's father are described as occurring jährlich;the later version here states that he came an jedem Quatember; I,159,12 Blaffardine's hair is described,in the earlier version,as feuerfarb ,the later version changes this to ins Rosige schielend ; 64,9 ich fertig bin of 1771 becomes in 1794 ich sage ,mein Märchen ist aus;II,14,9 einen reinen Geist of the earlier edition becomes in 1794 einen beynah entkörperten Geist; II,6,9 ein Geist is later replaced by ein nächtliches Dunstphantom ;

II,9,3 ein Mädchen is later replaced by von Eva's Schlangenbrut je eine; 11,1 er (referring to Dindonette's Gymnosophist) becomes 1794 der filosofische Hase ;33,5 der Mensch of 1771 is changed in 1794 to ein Mittelding von Gott und Thier; 153, 13 wohin er will becomes so folgsam wie ein Lamm;157,13 für ihn allein hat Amor keine Lust is altered in the revision to für ihn hat Amor nur Leiden und Leiden ist seine Lust;159,7 und frisch und voller Saft becomes wie ein Pfersich voller Saft; II,196,2 dass davon ein Stein sich hätte beleben mögen reads in 1794 es hätte ein Stein,ein steinerner Stein In Mitgefühl schmelzen müssen ,wenn Steine was empfänden ; and II,334,7 Mit Schattulißen der Keuschen,die lauter Seele ist in the later edition is Mit Schattulißen der Keuschen, die,wie ihr alle wisst, Von Fuss zum Wirbel Seele ist. The giant,who frightens away some of Bambo's daughters is,in 1771, described as nicht halb so gross als ihn der vergrössernde Schrecken gemacht ,in 1794,as nicht halb so sehr Riese,als ihn der vergrössernde Schrecken gemacht. The sages,of whom Dindonette's Troglodyte is one ,are in 1771 called die Weisen, in 1794 they become the Söhne der heiligen Theurgie . The siege, which the sisters lay to the heart of Karawell,is described thus in 1771(II,321,6)

"Bestürmten sein Herz von allen Seiten so heftig".

It is revised in 1794 to read:

"Sie machten,zugleich,mit vereintem Sturm und Drang
Von dreyen Seiten dem armen Wichte bang."

In the same way, the words in which Antiseladon(II,123,13) describes his methods of wooing in the later edition, give a more striking picture of the extent to which he had developed love-making as a fine art. The original reading here was:

"Wir erschöpfen unsern Witz",

while that of 1794 is:

"Wir bieten die ganze Macht von Amors Sofistik auf."

The jubilation of the successful lover is depicted more strikingly by Antiseladon in the later version of the following verses(II,124,12-13)

". Und ihren Fall dem Hof, der Stadt, dem Erdenkreis,
So viel an uns ist, kund zu machen."

In 1794, the figure of the crowing cock is introduced:

" Und unsern unrühmlichen Sieg dem ganzen Erdenkreis
Mit lautem Krähen kund zu machen."

Otherexamples of the same sort occur II,113,3, where da er unbeweglich an seiner Amanda hält becomes later und endlich da er wie Pech an seiner Amanda hält ; II,117,15, where Amadis und Serafis follow the scent of the meal that the squire of Antiseladon is preparing, the reading of the earlier edition;

"Sie folgen also der Leitung
Des guten Geruchs"

is replaced in 1794 by the more humorous:

"Sie folgen also der Leitung
Der sprenden Nase ;"

and I,107,9, where offenbar is in 1794 replaced by sprinnt

jedem ins Gesicht.

In several instances in the edition of 1794, Wieland has replaced a noun compound by a noun with a modifying adjective. The earlier reading (I, 134, 1) an einem Sommertag is accordingly replaced by an einem schwülen Tag ; Missgeschick (135, 8) becomes glücklicher Stern ; Kafferkinder (139, 5) becomes die kleinen Kaffern. In a greater number of cases Wieland follows exactly the opposite plan. In these instances, the noun with a modifying adjective is superseded by a compound noun. Schleichende Künste (I, 235, 2) becomes Schmarotzerkünste; königlichen Ohrs (II, 92, 11), Königsohren ; tragischen Ton (II, 125, 4), Tragödienton; vestalischen Miene (II, 134, 9), Vestalenmiene; blumichten Thron (II, 153, 13), Blumenthron; ritterlichen Brauch (II, 177, 10), Rittergebrauch; verborgenen Weg (II, 188, 11), Geheimweg; lebhaften Ader (I, 10, 15), Brunnader; zaubrische Nebel (I, 102, 9), Zaubernebel; der feurige See (I, 171, 13), der Feuersee; die dichtrische Schaar (II, 9, 9), die Dichterschaar; die männliche Welt (II, 135, 13), das Mannvolk. There are several similar examples in which two nouns connected by the conjunction und are replaced, in the later edition, by a compound noun; Schlaf und Dünsten (I, 5, 7) becomes Schlummerdünsten; Stahl und Marmor (I, 106, 3), ihr Marmorherzchen. There are other instances also in which a noun compound replaces a noun and a prepositional phrase or a noun and a modifying genitive. Ein Schimmer von Hoffnung (I, 95, 12) of the edition of 1771 becomes, in 1794, ein Hoffnungsschimmer;

die Bewohner der Zelten (I,148,3), die Zeltenbewohner; einer Venus Rumpf(I,178,11), einem Venus-Rumpf ; eines Ritters Pflicht (II,74,18), Ritterpflicht ; des Fiebers Hitze(II,179,17) die Fieberhitze.

To several nouns which appear uncompounded in the edition of 1771, the edition of 1794 adds a new element. Weg (I,30,12) becomes Schleichweg ; the Fächer of Parasol(I,145,11) becomes the Wunderfächer; Herz(II,187,15) becomes Marmorherz; Gefahr (II,28,8) becomes Seelengefahr ; Ohren(II,117,7), Faunenohren; Auren (I,128,4) , Karfunkelauren ; Kränzen(II,151,13), Epheukränzen; Nymphen(II,151,13), Nymfenschaar.

In the above investigation, the attempt has been made to show that a number of the changes regarding the adjective and the noun had for their purpose a heightened picturesqueness and variety. The same can be observed in the case of the verb also. In this poem, where dialogue forms a prominent part, the verbs introducing the speeches present a considerable problem. In the later version, Wieland avoided as far as possible the frequent repetition of such verbs in the same passage, or in closely following passages. There are a number of instances in the edition of 1794, where the verb geben is replaced by another verb which expresses more exactly the idea Wieland meant to convey:

	1771	1794
I,10,7-11	einem Gang geben	einen Gang vorschreiben

	1771	1794
I, 11, 7-8	geben	verursachen
30, 3	giebt	schenkt
81, 1	gegeben	lieh
II, 111, 2	zur Antwort gab	versetzte
129, 15	gab	verehrte
106, 3	gab	folgte

A greater variety of forms appeared in 1794 for <u>rufen.</u>

I, 53, 8	ruft	schreyt
53, 14	ruft jener	(Dummbart)
132, 11	der gerufene	jeder
187, 2	ruft	spricht
II, 159, 5	ruft	schreyt
141, 4	ruft	spricht
167, 6	ruft	schreyt
I, 179, 5	rief	sprach.

The verb <u>sprechen</u> experiences similar treatment in the later edition:

I, 86, 13	spricht Serafis	erwiedert dieser
135, 7	sprach	erwiedert
177, 3	sprach	erwiedert
235, 9	sprach	rief
II, 101, 10	spricht	fällt ...ein
103, 5	sprechen	reden
200, 8	spricht	sang
232, 6	spricht	versetzt.

The individual passages show the same desire to avoid repetition. In 1794, the verse (II, 23, 7):

"Ihn schreckt des Königs Zorn, ihn schreckt sein theurer Lid"

is changed to read:

"Ihn schreckt des Königs Zorn, ihn ängstigt sein theurer Lid".

I, 253, 16, which in the first edition read:

"Sie stieg, sie stieg die Terrasse hinan"

becomes in 1794:

"Sie stieg die Terrasse hinan."

A number of the verbs of the earlier edition have, in 1794, been replaced by others that give a more definite expression to the passage, introduce a more humorous or more characteristic reading, or indicate a change in Wieland's own point of view. An example that illustrates the last point is the introduction, in 1794, of the more cautious wenigstens gemildert werden könnte for the earlier, more confident glücklich vermieden werden (13, 19-21) in the statement of the merits of his meter. To express its graceful, easy movement, he has replaced the word einhergehen by the more suggestive tanzen (13, 7). The description of Dindonette's attitude at table indicated, in 1771, by gähnt (I, 24, 9) becomes, in the revision, wiegt sich, suggesting the indolence and sleepiness that are everywhere characteristic of this princess; lächelt, which replaces glänzt (36, 5) in the description of Blaffardine, conveys

the idea that she was flaunting her dazzling whiteness rather than simply allowing it to speak for itself. The introduction of pfuschen in the place of bessern adds to the humor of I,70,11). Here the earlier reading is:

"Wir bessern nicht gern an den Werken der alma mater Rerum."

The revised form is :

"Wir pfuschen nicht gern an den Werken der alma Mater Rerum."

I,38,16, sinkt of 1771 becomes, in 1794, stürzt , and the passage gains in humor, for the chaste Schattulicse, who has run away to save her virtue from the giant, rushes headlong into the Triton's arms. A similar change is that of the introduction of wenn man ihm glaubt in place of wenn man ihn hörte (I,80,3) in the passage in which Amadis's physician relates the wonderful properties of his all-healing balm. In I,76,13, kam gives way to schlich, in the revision, to indicate how very inaccessible Amadis's tower was , since even the sunbeams had to approach it stealthily. I,69,6, lockt becomes erlaubt , in 1794, to be more in harmony with the characterization of the glance of Minerva as schüchtern sehnlich . The verses in 1771 read:

"Wie soll er wiederstehn dem schmachtenden Blick, der so sehnlich
In lockt, an den Busen zu sinken, der ihm entgegen wallt?"

The revised version was:

"Wer widerstände dem Auge, das ihm so schüchtern sehnlich
Erlaubt an den Busen zu sinken, der ihm entgegen wallt?"

By the use of erschleichen instead of the original reading gewinnen, (I, 357, 3) Wieland retained the idea of the stealthy way in which Boreas was accustomed to conquer in his love-affairs, even after, in the revision of the passage, he had omitted the words schleichende Künste. The description of the manner in which Tulpan, overcome by wine, was carried off to bed, is given a more humorous expression in the later version. In 1771, this verse read:

"Zur Freude der Damen zu Bette gebracht."

The reading of 1794 gives a more picturesque turn to this line:

"Zur Troste der Damen zu Bette bugsiert."

A similar change is to be noted in II, 140, 7, where sich abgehärmt is replaced by geduldet. The passage refers to Bléomourant's patient endurance of the tyranny of Leoparde; this knight is the ideal hopeless lover and as such, Wieland mentions him often in the later version of the "Amadis" as der arme Dulder. The change in the verb is, therefore, in harmony with this attribute of Bléomourant.

The examples above mentioned, which give but a few of the instances in which such changes are made, exemplify, in general, the method Wieland followed in relation to the revision of his work in this respect. As in the case of the other parts of speech, he sought precision and nicety in the case of the verb

and, through these qualities, he has strengthened the humorous tone which was the distinguishing characteristic of his poem as "Ein comisches Gedicht ".

In still other ways Wieland has sought to make "Der neue Amadis" more perfect in the final form. He attempts there to avoid the vague, indefinite impression produced by such expressions as ich weiss nicht wie, wie man kann and ich weiss nicht was. These were of frequent occurrence in the first edition; even after the revision, they are to be found in some passages. In fact, Wieland used one of these forms, in the final version, to good effect. This occurs in the description of the banquet served to Schattulißse by the amorettes. He had described in detail the service and the materials of which everything was made until he reached the matter of the table. Here, in the final version, he allows the reader to decide this point for himself. The reading of this passage in 1771 (I, 241, 5) is:

"Ein Tischchen ich weiss nicht mehr von welchem Edelstein,
Mit goldnen Körbchen und Schalen von Porcellanen besetzten."

and of the later edition is:

"Ein Tischchen, von-was ihr wollt, mit goldnen Körbchen besetzten."

In general, however, Wieland replaced these indefinite expressions by others clearer and more definite. A change of this kind occurs I, 44, 4-8. The original reading of these verses:

"Der Ritter neben ihr auf dem Sopha, und schwatzt ihr in

Ohne

Der fadesten Coketterie er wusste selbst nicht was
Von ihren Reitzungen vor;....."

becomes in 1794:

"Der Ritter neben ihr auf dem Sofa, und schwätzt ihr im Tone
Der fadesten Galanterie, wie zwischen Ernst und Spass,
Das nehmliche vor;.....".

a similar example is I,79,3-3. The edition of 1771 was:

"Mit jedem geheimen Warum, das unsern Willen lenket,
Und vom Warum das Warum erklärt er an Fingern euch her."

This becomes in 1794:

"Und jede geheime Feder, die seinen Willen lenket,
Erklärte der Mann so fix, als ob's ein Uhrwerk wäre."

The words, ich weiss nicht wie, are avoided altogether in I,131, 1-2. The original form of the passage was:

"Man hatte, ich weiss nicht wie (vermuthlich im Getümmel
Der Abentheuer, die dieser Abend gebracht)".

The revised form expresses exactly how the evening had passed

"Indess, dass Kalifischette mit Amadis und dem Gecken
Von Parasol ihren Abend ganz leidlich zugebracht."

In 1742,1, there is a similar introduction of a particular plac instead of the undefined one of 1771. The earlier reading was:

"Ein dritter führt sie dahin, wo unter gewölbten Schasminen".

With the introduction of the place, in 1794, this verse becomes two:

"Ein dritter winkte mit freundlichen Mienen
Zu einer Laube, wo, unter gewölbten Schasminen."

In the passage II, 10,8-10, Wieland adds considerably to the length of the scene, in 1794, to avoid the indefinite expression of the earlier version. The lines, in the first edition, read:

". ....die ihr, was am Scamander
Von Göttern, und Menschenkindern gethan, gesprochen, gedacht,
Je gar geträumet ward, dem guten alten Sänger".

In the revised form, these verses become:

".....die ihr so manche Schlacht
Von Göttern und Menschen gefochten am Skamander,
Und alles was Menschen und Götter unter einander
Gesprochen, geträumt, vollbracht und nicht vollbracht,
Dem alten Sänger am Mäander."

Was Wollustathmendes (II, 14, 11) of the first edition becomes in 1794 der Wollustathmende Reitz. In the later edition, the words ich weiss nicht wie are omitted in II, 148, 11-13:

"Verlor (so sagte mir ihr abgedankter Freund)
Ich weiss nicht wie in diesen wilden Reihen
Von ihren Schwestern sich"

of the first edition accordingly becomes in 1794:

"Verlor sich (sagte mir ihr abgedankter Freund)
Von ihren Schwestern."

Another example, in which the vague expression of the earlier edition is replaced by a definite one that adds to the vividness of the scene described, occurs II, 148, 13, where the reading Man hilft sich wie man kann is revised to Man hilft sich wie einst der schlaue Ulyss. A similar change is to be noted II, 133,

8, where the reading of 1771:

" ...dann tragen wir unsern Kamm
Wer weiss wie hoch, und prangen mit wenig rühmlichen Siegen",

becomes in 1794:

" ...dann heben wir unsern Kamm,
Und prahlen mit Siegen . . ";

and also II, 134, 10-13, in which the earlier:

"Und ihren Fall dem Hof, der Stadt, dem Erdenkreis,
So viel an uns ist, kund zu machen"

is replaced by:

"Und unsern unrühmlichen Sieg dem ganzen Erdenkreis
Mit lautem Krähen kund zu machen."

In the passage II, 203, 6, Olinde is made to define more closely the feeling that impels her to give a frank answer to Amadis's proposal. In the earlier edition, she had said:

".... allein mit Ihnen dringt
Ich weiss nicht was mich an, ganz wahr und offen zu seyn."

These words become in 1794:

"Allein mit Innerdringt etwas, das ic nie fühlte
Und kaum mir nennen darf, mich, ganz wahr und offen zu seyn."

Besides the changes made for definiteness, there are others made in the sentence structure. Wieland here shows a tendency to avoid the using of dass clauses that made his sentences complicated. This construction, frequent in 1771, was apt to disturb the easy flow of the verse. It tended, at times, to make the sentence structure awkward and heavy, especially when

it occurred more than once in close succession. In the preparation of the new edition, Wieland made a number of changes in such clauses. In 1771, two dass clauses had occurred in the same sentence (I, 45, 5-8):

"Und Colifischon, hiezu Cokette genung,
Fragt (dass sie anderswohin des Ritters Aufmerksamkeit richte)
.....
Dass er, statt männlicher Waffen, nur Fächer und Sonnenschirm trägt?"

In 1794, both of the dass-clauses are replaced by infinitives:

"Und Kolifischette war nicht zu solchen Künsten zu jung
Um anderswohin des Ritters Gedanken zu verschlagen,
.....
Statt männlicher Waffen, nur Fächer und Sonnenschirm zu tragen?"

In a number of cases the whole dass-clause is dropped in the revision. This takes place I, 77, 5-6 and 10 . The earlier readings here are (5-6):

"Sein langer silberner Bart
Erweckte die Meynung, dass er ein wenig hexen könne."

and (10-):

"Auch dass der Mond nicht kühlt, Aurora Perlen nicht weint."

The same course is followed I, 147, 13-14 where the reading of 1771:

"Auch fühlt er sich selbst so gut, dass ihm seit seinem Verlust

"Nichts dringender scheint, als gleich das Feld zu räumen":
becomes, with the omission of the dass-clause:

"Er fühlt es selbst und beschliesst sogleich das Feld zu räumen."

The verses (I, 319, 1-3), in the same way, drop the dass-clause of the earlier reading:

" .....ich bin kein grosser Sprecher,
Und dass ich Spass verstehe, das weiss der Ritter. Allein
(Hier schwingt er drohend den Thyrsus) gefoppt will ich nicht sein!"

and become, in 1784:

".....ich bin kein grosser Sprecher,
Allein-(hier schwingt er den Thyrsus) gefoppt will ich nicht sein!"

In the passage (I, 228, 7-9), the later version avoids this construction also. The reading of 1771:

"Dass oft ein blosses Glück auch festere Tugenden rette,
Als Dindonettens war, beweisst uns Marmontels Heureusement "

becomes, in 1784, the simpler, smoother:

"Wenn nicht ein glücklicher Zufall (so glücklich als Marmontels Heureusement)....."

In II, 75, 6, the clause:

"Und trank so ritterlich, dass endlich, aufs Haupt geschlagen,"

is later revised so as to read:

"Bis endlich, ganz aufs Haupt geschlagen".

In other instances, the clause is retained but the conjunction is dropped. This occurs II, 138, 10, in which the earlier form:

"Wodurch Herr Büffon meynt, dass jedes Phänomen
Der Liebe sich ungezwungen und von sich selbst erkläre"

becomes in the revised version:

"Woraus, wie Büffon meint, sich jedes Phänomen
Der Liebe ganz ungezwungen und von sich selbst erkläre".

There are a number of other instances of the omission of the clause in the final edition; II, 47, 7; 139, 8; 90, 4; 160, 14-15; 188, 9; 199, 3; 199, 8-10; 334, 6. Dass is replaced as the conjunction introducing the clause in several instances: in II, 147, 11-12, by daher; 157, 3, by wiewohl; 210, 11-12, by the relative. In the verses II, 136, 1-3, the introductory dass is omitted though the clause remains; in II, 312, 15-18, in the revision of the passage which had twice made use of dass-clauses, both disappear.

In several examples, where, in 1771, während dass appeared, the revised form has simply während; II, 26, 7:

"Während dass zu ihren Füssen"

becomes:

"Während der Vogel der Sonne."

The same change is to be noted also in II, 57, 8 and 338, 5.

The relatives der and welcher in their various forms are used apparently without any special distinction; in one passage der is replaced by welcher, in another the opposite course is followed. The aim is, apparently, to have variety

in their use. Several cases occur, in which the relative with a preposition is replaced, in the edition of 1794, by the adverbial forms; I, 249, 7, von dem becomes wovon; II, 38, 7, in welcher becomes worin; II, 72, 13, mit dem becomes womit; II, 322, 13, aus welchem becomes woraus.

The edition of 1771 had frequently employed the uninflected form of the adjective after the indefinite article. In a number of these examples, the adjective appears in the revised version with the inflectional endings.

	1771	1794
I, 110, 10	ein besser Lager	ein besseres Lager
314, 3	ein seltsam Schauspiel	ein seltsamer Anblick
346, 6	ein mächtig Passglas	ein mächtiges Passglas
II, 102, 2	ein einzig Mittel	ein einziges Mittel
131, 6	ein einzig Bildchen	ein einziges Bildchen
197, 5	sein unerbittlich Geschick	sein unerbittes Geschick
311, 12	ein übergehend Wallen	ein übergehendes Wallen.

Exactly the opposite course is apparent in two instances, II, 95, 8 and 322, 5. In both of these, a longer adjective takes the place of the earlier one and the ending is omitted from the one substituted to avoid a change in the meter; ein grosses Talent (II, 95, 8) becomes ein mächtig Talent; ein lautes Gelächter (II, 322, 5), ein schallend Gelächter. There is also an example of the introduction, in 1794, of an inflected adjective after manch instead of the uninflected one of 1771; II, 138, 6 manch

heiglich Stossgebete becomes manch stilles Stossgebete.

In the earlier edition, Wieland employs the older forms of the numeral two, zween for the masculine and zwo for the feminine in addition to the neuter zwey. In 1794, the neuter form zwey replaces all the other forms. This change is very frequent; it occurs I,9,19;39,8;47,5;93,11; 93,3;95,1;138,9;139,10;152,5;207,11;208,6;263,17; II,30,9; 48,10;78,8;90,10;106,9;153,1;163,4,7;165,6;196,9;198,8; 231,7.

The adjective ending -icht which appears everywhere in the original edition, is, in every case, replaced in 1794 by the ending -ig:

	1771	1794
I,32,8	schattichten	schattigen
I,35,8	ölichte	öhlige
38,10	zottichten	zottigen
199,8	runzlichten	runzligen
199,11	sumpfichten	sumpfigen
206,11	schuppichten	schuppigen
213,14	waldichten	waldigen
214,6	weitmaulichten	weitmauligen
234,15	nervichten	nervigen
II,35,15	rosenwangichter	rosenwangiger
73,15	nervichten	nervigen
103,11	knotichten	knotigen
136,11	gallichten	galligen
190,3	knochichten	knochigen.

In the place of itzt, which occurs everywhere in the edition of 1771, Wieland introduced in a majority of instances the form jetzt. This change occurs I, 13, 4; 40, 13; 106, 10; 109, 9; 152, 7; 195, 11; 233, 3; II, 145, 3; 208, 3, 14; 318, 14. There are a number of cases also where the adverb is simply omitted: I, 13, 5; 152, 14; 154, 3; 233, 3; 195, 12; 249, 7; II, 24, 13; 46, 12; 87, 2; 191, 14; 201, 16; ~~221, 11~~. In several instances, however, itzt appears, in the later edition, where the edition of 1771 had not made use of it: in II, 78, 12, for example. In still other passages, itzt has been superseded by another adverb, by so (I, 103, 10), by nun (I, 132, 7).

Similarly, the form etwan of 1771 becomes etwa in every case in which it is retained in the later edition: I, 30, 7; 67, 13; 70, 2; 115, 6; II, 195, 3; 59, 9. It is omitted I, 203, 1.

The edition of 1794 replaces the form so before adjectives and adverbs in the version of 1771 by wie: so reizend er war (I, 29, 4) becomes accordingly wie reizend er war in 1794; so wunderlich auch das Abentheuer sieht (I, 172, 8), wie wunderlich auch das Abentheuer sieht; so schön die Weisen sie...finden (I, 175, 5), wie schön die Weisen sie...finden; so gut er ist (I, 213, 5), wie gut er ist; so sehr ihr seine Ungestalt (112, 8), wie sehr ihr auch des Meermanns Ungestalt:, so viel sie dabey vielleicht...gewinnt (II, 210, 1), wie viel sie dabey vielleicht...gewinnt; so sehr es sich ziert (II, 231, 6), wie sehr es sich ziert.

In the same way, als wie of 1771 becomes simply wie in the later edition: der Enkel vom grossen Fachardin...als wie ein Sultan dachté(I,038,1-2) becomes der Enkel vom grossen Fakardin.... wie ein wahrer Sultan dachte; the same change is made also I,135,6.

Da is likewise replaced in a number of places by als; I,08,8 ,Da er im schönsten Garten allein und frey sich sah becomes Als er im schönsten der Garten allein und frey sich sah; I,99,1,da er gewiss zu seyn meynt,als er gewiss zu seyn meint; the same is to be noted I,85,9;119,8;II,207,5.

So.... als of the earlier version is changed,in the edition of 1794,to so....wie.This occursII,42,3,where the original form:

"....er habe so züchtiglich

Als eine Vestalin"

becomes in 1794:

"....er habe so züchtiglich

Wie eine Vestalin".

Another example(II,147,9-10),in 1771:

".....man habe die Knöchelso schön

Als sie Homer an Thetis und an Dianen preiset"

is revised to read,in 1794:

".....man habe die Knöchel so schön

Wie Homer an Thetis sie preiset."

Other instances of the same kind areII,100,7 and306,19.

Wieland,furthermore,later distinguishes between denn and

dann ;es wäre dann durch Marie(II,350,3) becomes es wäre denn durch Marie in 1794:similarly I,332,13 and II,194,19.

The shorter form indess frequently takes the place of indessen ,in the later edition,as can be seenI,150,2;244,1; II,132,12;139,1;141;5;191,11;336,3.

In a number of passages in which Wieland is describing animated action or a series of events,that take place in rapid succession,he introduced ,in 1794,the present instead of the preterite of the earlier edition.The following places show such change:I,45,2;70,13;109,8ff;117,13-15;127,5-6;134, 7-10;204,2-6;213,13-15;214,1-3;224,4-6;II,50,1;70,3-11; 228,6-9.

The original spelling of certain verb forms is revised in the edition of 1794: verdreusst (I,25,14) becomes verdriesst;entschleuss(I,197,4) becomes entschliesse ;bezeugte (II,71,8)becomes bezeigte ;The forms fienr,gienr and gliech, which appear in the first edition,are replaced everywhere,in the later edition,by finr,ginr and glich:I,35,1;54,13;57,8;67,15; 135,16;152,9;153,6;263,10;II,87,1;100,10;119,12;194,18. The preterite stund becomes stand :I,49,9;73,3;195,13;II, 110,2;143,15;159,9;339,4:similarly,the forms nennte(II,146,1) and genennt(I,9,11) are replaced by nannte and genannt.Beschwor and schwor appear instead of beschwur and schwuren(II,152,6 and 218,13); erhübe (II,34,1) is replaced by erhöbe.The form kömmt,which occurs several times in the edition of 1771,is later either replaced by another verb;as,in I,204,2,or it becomes kommt,II,133,5;231,5;321,10.

Wieland wrote his "Neuer Amadis" when the French influence on his work was at its height(Gruber,II,434).It is a poem in which the light ,easy grace of style and almost frivolous tone recall the French models of Chapelle and Chaulieu.Begun as it was during his intimate association with the family circle of Count Stadion,it could scarcely fail to reflect the culture of this group,a culture completely imbued with French spirit.Wieland endeavored through his efforts to prove to this aristocratic society that the German language was a suitable vehicle for poetic expression,and he in turn found that his knowledge of French literature was widened through such intercourse.This influence is evident in the tone and material of "Der Neue Amadis".It was but natural,therefore, that French words should creep into the poem,At the very outset of this work,Wieland had called upon his friend Riedel for suggestions that would enable the rendering of certain French words into equivalent German expressions.(Denkwürdige Briefe,Dec.16,1768). Here he says:

"Ich stehe hundertmal an,wie ich Dieses und Jenes deutsch sagen wolle,das sich auf französisch,oder in einer anderen Sprache leicht sagen lässt.Ich denke,wir haben Unrecht,so gar ernstliche Puritaner zu seyn,und keine ausländischen Wörter in unser Bürgerrecht aufnehmen zu wollen,da uns dergleichen Fremdlinge oft unentbehrlich sind..."

In the first edition of the "Amadis",Wieland gave a number of these foreign words a place. Böttiger describes the course Wieland pursued in the matter of the foreign words

in the preparation of the final edition[1]:
"Er gibt bei der jetzigen letzten Revision seiner Werke sehr streng auf alle ursprüngliche fremde Wörter acht und verbannt ein jedes, das er zu leichtsinnig eingebürgert hatte. Aber viele Wörter müssen unangetastet bleiben."

As the result of that severe scrutiny, entioned by Böttiger, the following foreign words of the edition of 1771 are replaced, in 1794, by German equivalents.

	1771	1794
I, 10, 5	Poet	Dichter
10, 15	Humour	Laune
29, 7	Amors	der Liebe
44, 1	homogen	angemessen
67, 15	galant	höflich
73, 2	amüsieren	unterhalten
73, 6	sub rosa	vertraulich
123, 10	Aja	Hofmeisterin
150, 9	Antischambre	Vorgemach
150, 11	Toilette	Putztisch
152, 14	Palatin	Schleier
153, 14	Madam	Fräulein
161, 6	Whang-ho	Gelber Fluss
166, 10	solid	derb
155, 18	Prüden	Spröden
155, 3	Mavors	Kriegsgott
192, 13	Doyen de	Dechant von

1. Literarische Zustände und Zeitgenossen, I, 144.

	1771	1794
205,1	Dame	Frau
211,3	Armee	ganzes Heer
211,17	hoc opus, hic labor est	da steckt der Knoten
213,12	Dam'	Göttin
230,6	zum Exempel	wie hier
233,3	Grotte	Höhle
254,1	Lorgnette	Fernglas
256,10	Prätension	Anspruch
II,4,14	Grotte	Wald
15,8	Amor	Zauber
22,13	Madame	Fräulein
35,5	Amor	Minne
39,4	Dame	Fräulein
33,1	Poet	Dichter
27,3	Delicatesse des feinsten Salamanders	ein ekler Salamander
45,3	Eau de la Reine	englisches Salz
61,11	Santon	Anchoreten
62,14	Schalamat	Rosenkranz
95,5	Dîner	Schmaus
110,15	brüsk	unverhofft
130,11	Evidenz	Anschaun
133,3	Cavalier	Adlis
157,1	Grotten	Felsenschlünden
199,7	Melancholie	Traurigkeit
323,3	Farce	Posse

There are a number of passages in which the foreign word disappears in the revised form of the poem.

I, 45, 5 Cokette

45, 11 simpel

203, 3 galant(also 233, 1 and 234, 13).

II, 33, 5 Façon

39, 10 zum Exempel

137, 4 Vis à vis

161, 4 Affaire de Coeur

163, 10 Galanterie

197, 3 risquieren

I, 209, 4 Madam(Cf. lists) p. 85f.

II, 210, 31 Amors

210, 31 Arsenal

221, 9 Indolenz

On the other hand, in certain passages, the foreign word appears for the first time, in 1794.

	1771	1794
I, 60, 7	Bette	Sofa
66, 8	Vorrecht	Prärogativ
93, 13	Weiberhässer	Misogynen
156, 2	grausams	Prüdes
244, 5	Putze	Kostüm
II, 13, 3	Mann	Troglodit
87, 1	Die Lust ihn zu beschämen	Indeskrezion
186, 7	Parasol	ci-devant Ritter von Fächer
133, 2	Inbegriff	Souvenir
234, 11-13		Decenz

Several times the foreign word of the first edition is replaced by another one later.

	1771	1784
I, 44,5	Coketterie	Galanterie
99,8	Pansophus	Mentor
202,13	politer	manierlicher
311,6	Corbleu	Morbleu
328,13	Momente	Minuten
347,1	Vaudevillen	Balladen und Kanzonetten
II,127,1	Corsaren	Gynakofägen
162,7	Energie	Ekstasie.

Often there is no change at all in the use of the foreign words, so they remain in both editions. This is true of the words Madam and Dame, as well as of a number of others; such as, Cabinette(I,48,8); Sopha(44,4); con amore(I,164,12); Prätension(169,13); Negligé(179,13); Grotte(212,14); Minauderie(245,8); II,13,11 Drapperie; Tete-à-tete(101,12); Opera-Buffa(95,6); Phänomen (128,10); Cabinette(134,13); Coketten(137,2); Paroxysmus (162,12); Passe par tout(138,4); Dian' à la Grecque(147,6); Cavalier (167,9). The frequent Latin phrases interspersed through the poem (in the manner of Prior and Butler) might be cited in this connection as most of these are kept unchanged in the revised version.

Chapter VII.

In the quarter of a century following the publication of the "Amadis", Wieland found reasons for changing his ideas of meter. The years had made him more conservative and the success of the stanza used in "Oberon" had perhaps convinced him that his original idea of dividing "Der Neue Amadis" into ten-line stanzas was, after all, the better plan. The first canto and part of the second one had from the first, as Wieland stated in the introduction to the edition of 1794, fallen approximately into divisions of ten-lines. The others, however, were characterized by greater freedom of form, and these he revised to conform to the regular division.

Notwithstanding the limits imposed upon the metrical form used in the later edition of "Der Neue Amadis", the poem retains the graceful, natural freedom in which Wieland at all times took great pride. Form and subject were in complete harmony. He mentioned these qualities of the verse of the "Amadis" in his earliest introduction and repeated them in the latest one. In 1774,[1] in a criticism of an attempt to render into

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1 . Der Teutsche Merkur, 1774, II, 288. Versuch einer Übersetzung des Orlando Furioso [by Friedrich August Werthes]. The translation was finished and published 1778 as L. Ariosts rasender Roland aus dem Italienischen übersetzt, Bern, Typographische Gesellschaft. The anonymous publication in the "Merkur" was accompanied by an article by Wieland, discussing the attempt to use the ottave rime in the German translation and advocating a meter resembling that of his "Amadis": "Vielleicht wäre die Versart

German Ariosto's "Orlando Furioso" in the ottave rime of the Italian, he returned again to the meter of the "Amadis" with his feeling for its merits unchanged. Its free form represented, in his opinion, a combination of the highest art with the greatest naturalness so thoroughly in keeping with the type of poem in which it had been employed.

The great popularity of the "Amadis" and the apparent simplicity of its verse later became a source of annoyance to Wieland. He soon found imitators who, deceived by the facile irregularity of this verse-form, thought they could reproduce it with equal ease. The results were so disastrous that Wieland felt obliged to emphasize the warnings he had already given in the introduction to the first edition of his work and to make certain changes in the metrical form of it. He did not wish to lead any young poets to indulge in excessive liberties in matters of verse, and, above all, he did not wish to be quoted as the model upon whose authority such irregularities might be justified. (Introduction 1794, p. xxi)

1 (Continued) des Neuen Amadis zu einer Uebersetzung Ariosts zugleich die bequemste und angemessenste. Aber demjenigen, der sie für so leicht halten würde, als sie beym ersten Anblick scheint, möcht' ich nicht rathen, sich ihrer zu bedienen. Sie ist vielleicht unter allen möglichen diejenige, die am meisten musikalischen Sinn, und Aufmerksamkeit auf die Gesetze des Poetischen Numerus und der nachahmenden Harmonie erfodert. Wahre Kenner, deren Urtheil weniger in den Verdacht der Partheylichkeit gezogen werden dürfte, als das meinige, möchten den jungen Dichter rathen, was er thun soll!"

In the collected works, therefore, the "Arcadia" appears in ten-line stanzas and the verses have, in many instances, been revised to fit into these ten-line divisions. In places, Wieland found it necessary to extend the subject matter to fill out the stanza; in others, on the contrary, he had to omit a line or so. It is to this introduction of a regular metrical division that a number of the omissions and additions of verses in the edition of 1794 can be traced. To the first stanza of the poem, Wieland had to add a verse to fill out the stanza; from stanza 13 of the first canto, he found it necessary to take one off. Four lines were added to stanza 43, Canto II. In a similar way, Wieland proceeded through the entire poem, adding here, omitting there. In the next to the last stanza of the whole poem, six lines were necessary to round out the stanza.

In the original edition, the verse-form bordering on the dithyramb had seemed to Wieland the best fitted to the nature of his poem, which was itself a capricious thing and something quite new in Germany. He had allowed the verses to vary from the trimeter to the hexameter, fearing not ing so much as the danger of monotony and demanding for his verse a lyric swing which the slower move ent of the hexameter might endanger. (Ausgew. Briefe, Dec. 8, 1789, A. Gleim). His original plan was to adopt the anapaest as the standard foot and to use it in combination with the trochee and the spondee. This plan, as we have seen, was changed somewhat in the pseudo-introduction, the variation being between the anapaest and the iamb, with the iambic as

the prevailing foot of the poe .In the introduction to the final edition,Wieland gives a new statement of his metrical scheme.The rarity of anapaests in German and the abundance of dactyls has caused him to treat his verses as composed of trochees and dactyls with an introductory syllable at the beginning of each verse.The schemes,given in 1794, are for verses of four,five,and six feet,since in the revision all the trimeter lines had been omitted. As a further limit to the freedom of form,Wieland also reduced the number of tetrameter lines.By reason of these changes ,the edition of 1794 has a greater number of pentameter and hexameter verses than has the edition of 1771.

Wieland gave special attention to the change of the trimeters of the original version of the "Amadis".He followed different plans in the various instances;some trimeter lines he omitted altogether in 1794;others he lengthened later by the introduction of a new element;in still other instances, two trimeter lines are combined to form a single long line, a hexameter or a pentameter. The cases in which the verses are lengthened are of special interest. It is in this lengthening process that Wieland's clever use of the adjective is most in evidence,for he succeeded by this method of versification in reaching some of the best picturesque effects of his verse.Here are instances in which an adjective is introduced into the verse only in 1794;as also others where the adjective of the earlier edition is replaced by one of more syllables

than the replaced one had. In 111,9, the original

"Nichts kann den Uebermuth",

a trimeter line, becomes, with the introduction of the word stolzen a tetrameter:

"Nichts kann den stolzen Uebermuth."

A similar lengthening of a three foot line by the introduction of an adjective occurs II,151,14, where

"Ans helle Mondenlicht"

becomes:

"Ans helle jungfräuliche Mondenlicht."

A like result has been obtained, in several instances, by the substitution of a longer adjective for the shorter one of the original version. In II,110,15, the three foot verse becomes a line of four feet by the introduction of unverhoffter in the place of brüsker. The reading of 1771

"Die ein so brüsker Entschluss"

becomes:

"Die ein so unverhoffter Entschluss."

The same change appears in 150,17, where the adjective gemeines in the original reading

"Ein ungemeines Vergnügen"

is replaced by königstöchterliches in 1794:

"Ein königstöchterliches Vergnügen."

In other examples, the additional length is secured by the introduction of an element other than the adjective. In II,150,4:

"Zu viel Gerechtigkeit"

becomes a tetrameter line by the introduction of gewiss :

"Gewiss zu viel Gerechtigkeit."

In the same way, II, 184, 11 is lengthened by the addition of allein .

In 136, 11, the three foot line , followed by a hexameter, is recast, in 1794, and the two verses are combined to form one. The original reading in this passage was:

"Mit einem Wort, er schien

Dem Freunde von Cristallinen, dem grossen Facardin."

This becomes , in 1794:

"Mit einem Wort, er schien dem grossen Fakardin."

The versesI, 145, 15-16, show a similar instance of the avoidance of the trimeter line, in 1794. Here the two verses of 1771;

"Kann sich die Weisheit selbst vergeben,

Ein wenig schwach zu seyn"

are fused to form the single line in the later edition:

"Kann auch die Weisheit selbst was Menschliches sich verzeihen."

Thetwo trimeter lines(II, 24, 2, 3)

"Und ringsum sollten, geziert

Mit Floras reichstem Gewande"

become , in 1794, the pentameter:

"Und ringsum sollten in Florens reichstem Gewande."

A similar instance occursI, 108, 14, 15, where the reading of1771,

"Sie hatte soweit sich verloffen

Dass einen Rückweg zu hoffen"

becomes in 1794:

"Sie hatte soweit sich verirrt, dass eine Rückweg zu hoffen."

Another example of the same kind is to be noted(II,106,9,10), where th two verses,

"Zwoo schuldige Seelen zugleich
Dem Orkus zugesendet"

become in 1794:

"Zwey schuldige Seelen dem Orkus zugesendet".

In II,121,7 and 8,of the two verses

"In diesen Worten began
Zu seinem Gaste zu sprechen",

in the later edition ,the first is dropped altogether and the second is combined with the preceding verse:

"Wie folget, begann zu seinem Gaste zu sprechen."

But Wieland had other methods for dealing with the trimeters of the first edition.In several instances,he recast the earlier form to lengthen it.Cf.I,59,17;the original reading is:

"Und glücklich zu Bette gebracht".

The revision is:

"Und sanft ans Lager hingestreckt."

In another case of the same kind,the verse

"Entblösst und übel beschützt" (II, 143,5):

is later lengthened to the hexameter line:

"Entblösst und übel besetzt, recht wie mit Vorbedacht".

Further examples of the same kind occurII,184,1,where the original three accent verse

"Befand der junge Herr"

becomes in 1794:

"Befand sich,trotz dem Pflaster,unser Held";

and(2) II,185,8,where

"Und diess begegnete ihr"

is filled out ,in 1794,to read:

"(Was häufig geschah)und was noch öfter bey ihr."

Wieland very quietly passes over these changes or omissions of the trimeter lines in the final edition of his work. In the pseudo-introduction ,he simply drops the reference to three-foot verses from the list of verses he had mentioned as appearing in"Der Neue Amadis"("und zuweilen auch dreyfüssige Verse").After the comment in the introduction to the original edition ,he makes no reference to these verses.The avoidance of such forms can be regarded solely as one of the steps away from the dithyrambic freedom that had been indicated as a characteristic of the original edition and for which ,in the introduction of 1794,he had expressed his regret.

The tetrameter verses as well as the trimeter lines experienced the revision such as has been described.Wieland shows a tendency to reduce the original number of the tetrameters as far as possible and,in doing so,he followed methods similar to those previously indicated.Some of these he expanded into pentameters or hexameters ;others are combined to form

the longer line; and still others disappear in the final version. The adjective plays a prominent part here also in the process of lengthening the tetrameters into pentameters. I, 29, 7, a tetrameter, by this means becomes a pentameter. The reading of this line in 1771:

"Ergossen, hatte Amors Macht"

is accordingly in 1794:

"Ergossen, hatte der Liebe furchtbare Macht."

Other examples of the same change are to be noted: e.g.(1) 133, 1, where the earlier form:

" Die sonst bey Nacht auf Beute ziehn"

with the introduction of gute is

"Die sonst bey Nacht auf gute Beute ziehn";

(2) 193, 7, where:

"Dem Auge des Vorurtheils verstecket,"

with the addition of blinzenden in 1794, becomes

"Dem blinzenden Blicke des Vorurtheils verstecket";

(3) 244, 3, where the original reading:

"Die Ganymeden, den Liebesgöttern"

shows the change of the noun in addition to the introduction of the adjective:

"Die Ganymeden, gewöhnlichen Amoretten";

(4) 255, 7, where the verse,

"Ihr fuhr ein Schauer durch die Glieder",

becomes, in 1794,

"Ein Schauer fuhr durch ihre keuschen Glieder";

and (5) II,18,7, where the additional length is obtained by the introduction of weisen into the line:

"Er irrte noch in diesen Gedanken",

which reads, in 1794:

"Er irrte noch in diesen weisen Gedanken."

In a number of cases, the increase in the length of the verse is due to the introduction of some element other than the adjective. In I,117,1, it is the adverb immer that gives the extra length and changes the four accent verse:

"Allein, so pflegts die Furcht zu machen"

to one with five:

"Allein, so pflegt die Furcht es immer zu machen."

In I,107,9, the same end is reached by introducing a longer phrase in place of ist offenbar. The reading of 1771:

"Der Uebelstand ist offenbar"

becomes, in 1794:

"Der Uebelstand springt jedem ins Gesicht."

Similar changes take place in the following verses: in I,118,8, where the reading of 1771:

"So sehr ihr seine Ungestalt"

becomes, in 1794:

"Wie sehr ihr auch des Meermanns Ungestalt";

and in I,133,3, where the original reading of the verse:

"Wie wenig sie beym Tausche verspielt"

becomes in its later form:

"Dass ihre Tugend nicht viel beym Tausche verspielt";

and in I,137,6, where the line:

"Nur einer aus,Don Bleumourant"

becomes,in the revised edition:

"Sonst keiner aus,als Ritter Blöumourant";,

in I,218,13,where the original form:

"Herr Ritter,Sie kennenja meinen Papa."

is changed to the longer one of 1794:

"Bedenken Sie selbst.Sie kennen doch meinen Papa";

and in 280,12,which reads,in 1771:

"Wer ist,der wohl im gleichen Momente",

and is revised,in 1794,to read:

"Wo ist der Mann,der in einem solchen Momente."

Similar changes are also to be noted in a number of other passages:in I,246,2,where the additional syllables are obtained by substituting bey Sankt Georg for Madam ;inII,8,9, where the earlier reading of

"Gewöhnt'er sich was Schön und Gut"

is altered to

"Das hohe Ideal von Wahr und Schön und Gut";

in II,17,3,where the introduction of mit der Zeit and the change of unser to das supplies an extra foot;in II,33,7, where the reading of the first edition:

"Von beyden Welten;Geister sind"

is later changed to:

"Von beiden Welten.In Luft und Ozean",

in II,25,7,where the earlier edition had the reading:

"Madam,es wäre längst vorüber",

the form of the revised version is:

"Ich selbst nicht minder;auch wär' es längst vorüber";
II,26,7,where

"Und ,während dass zu ihren Füssen"
is revised to read:

"Und ,während der Vogel der Sonne in ihren Flammen reift",
and II,36,3,where the added foot is supplied by the introduction of the word zuletzt ;and similarly,II,43,3,where the introduction of in der Welt accomplishes the change; and II,59, 18,where wie billig does it.These examples are characteristic of the course Wieland adopted in a very great number of instances in treating the four-accent verses of the earlier edition to change them to five accent ones.There is an equal number of cases in which the tetrameters of 1771 have become hexameter lines in the revised edition.In this case,also, Wieland has had recourse to the devices indicated before in connection with alterations described in connection with the trimeter and the tetrameter lines.The adjective again appears as a means of lengthening the line, as in I,175,3,where unerhörten ,introduced into the verse,

"Wie könnt' ich,sonder euch,der Gefahr",
makes the hexameter line:

"Wie könnt' ich,sonder euch,der unerhörten Gefahr".
A similar change appears in II,182,18,where the reading of 1771:

"Wie weit er mit Leoparden die Sache"
is,in 1794,revised to

"Wie weit er mit Leoparden die tragische Liebesposse".
The cases in which a word other than an adjective is intro-

duced are very humorous. In I, 55, 3, a parenthetic clause makes a hexameter out of the original four-accent verse. The reading of 1771:

"Den Namen den tapfersten Ritter der Welt"

is, in 1794:

"Den Namen (wie er sagte) den tapfersten Ritter der Welt".

Another similar change introduces a more humorous effect in the later version. In I, 92, 6, the original

"Zu glauben, als allen sieben Weisen"

becomes, when revised:

"Zu glauben, als allen sieben und siebenmahl sieben Weisen".

In I, 95, 6, the same result is attained by introducing for Freund another and more precise term. This verse, in 1771, was:

"Von Freund Achillen aus der Beute".

In the revision, it reads:

"Von seinem Waffenbruder Achilles aus der Beute ".

In I, 100, 7, the added feet result from the expansion of the adjective offen. The earlier form ,

"Des Kammermädchens) offen sehn"

is replaced , in 1794, by:

"Des Kammermädchens) mehr als halb geöffnet zu sehen."

In other instances, the reading of the verse is considerably changed in the revision. I, 117, 8, which, in 1771, read:

"Kömmt, wie das Sprüchwort sagt, zu spät"

has been revised to the following in 1794:

"Hilft just so viel, als, nach der Entschliessung, guter Rath

I,186,2 shows a similar change in the later edition. The reading of the verse in 1771,

"Sich sattsamlich zu überführen",

later becomes:

"Ein einziger Blick ist genug, sich völlig zu überführen."

The same course is to be noted also in I,157,4, in which the reading of the first edition:

"Hat nie was Mitleid ist gekannt",

becomes later:

"Hat nie was Mitgefühl heisst, nie weibliche Milde gekannt."[1]

In addition to the examples illustrated by the above citations, there are a number of instances in which the four foot verse is made to form a longer line by combining it with one that either precedes or follows it. I,148,6-7:

"Lässt (da die Bewohner der Zelten, von späten Schlafe besiegt,
Noch in den ersten Träumen lagen)"

are thus combined to form the one verse:

"Die Zeltenbewohner noch in süssen Träumen lagen."

The same is also true of the verses I,179,13-14 of 1771:

"In einem Negligé, der sehr bey Licht verschönt,
Auf goldne Polster hingegossen",

which are combined in the later edition to read:

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1 .Similar examples are found I,145,15;151,12;13;157,14;193,1; 203,3;220,9;234,4;239,4;244,4;II,11,3;18,12;20,4;54,6;58,5,6,7; 59,1;88,11;~~91,5~~;~~91,10~~;~~160,8~~;157,13;~~156,6~~;155,13;146,15;114,9; 99,9;93,13;189,1;197;11,198,9;205,1;205,21;~~206,18~~;~~310,11,12~~; 311,19.

"Im grössten Neglischee auf samtne Polster gegossen."
A thirs instance of the same kind is foundII,210,11-12,where the reading of 1771:

"Ein Vorrecht,das so wohl behagt,

Dass manche um seinetwillen sogar dem Augenscheine"

becomes ,in 1794,the single verse:

"Ein Vorzug,um welchen manche sogar dem Augenscheine".

In a number of other cases,the four accent lines are omitted altogether.In I,67,1-6,three are dropped;241,4and 5are omitted. The same omission of such verses is to be observed II,4,5; 8,3;~~10,4~~;30,12;141,3;142,4;180,1;182,14;187,13;191,13.

Coincident with the tendency to replace the shorter verses by longer ones,there runs the opposite tendency in certain places to introduce new tetrameter lines and to shorten the original five and six accent lines.These changes are by no means as extensive as are those just described.They appear especially where a passage has been revised and augmented by the introduction of new verses;as,for example,II, 234,11-13,where the three original lines become five in the revised version.Here line 11,in 1771,a line with six accents, becomes a four-accent verse.A similar introduction of new tetrameter lines occursII,234,between lines7 and 8;228, between 1and 2;215,between 3 and 4;212,between 13 and 14; 211,between 5 and 7;210,3;198,2-6;where five verses of1771 become eight in 1794;194,8-10,where two appear new in 1794; 193,between 12 and 13;132,7-8,where the two original verses are expanded to four;70,between10 and 11;63,11-14;49,10-11;

35,13-14;14,between 14 and 15,where the four original lines become later ten;11,1;6,8-13;I,259,10;which is increased by four new verses;259,between 6-and 7;138,between 7 and8; etc.

There are also quite a number of cases of the reduction of the longer verses to the four-accent form.This is seen,for example,I,47,7,where the earlier verse

"Indem sie's spricht,die Augenbraunen herab"

becomes,in 1794:

"Die finstern Augenbraunen herab."

The same change takes place in I,158,3 .The line

"Und würden sogar an einer Venus Brust"

is revised to

"Und könnten an Armidens Brust."

Still another instance of this is I,160,3,in which the reading of 1771,

"So dächten Sie selbst,Herr Ritter,im ersten Moment"

becomes,in1794,by the omission of the vocative phrase:

"So dächten Sie selbst im ersten Moment."

I,311,8,a like omission of noch jung of the verse

"Sie ist noch jung,nicht hässlich,wie ihr seht",

gives the four accent line of 1794,

"Sie ist nicht hässlich,wie ihr seht."[1]

There are also instances in which the original six accent lines,by a similar change,become four accent lines

1 .Other similar examples are:II,13,4;33,9;36,11;51,14;95,9; 107,11;118,7;131,4;147,3;153,3;156,10;160,15;173,14;193,5; 205,5.

in the later edition.[2] The following examples will be sufficient to indicate the nature of these changes which were essentially similar to those mentioned in the former connections. In I,136,13, the reading of the later edition shows a considerable variation of the verse of 1771:

"Zu grossem Verdruss des Sultans es noch nicht weiter gebracht".

This reads, in 1794:

"Es doch am Ende nicht weiter gebracht."

In I,161,5, the reading of 1771,

"Sie können die weite Welt, vom Tagus bis zum Rhein",

becomes later:

"Sie können vom Tagus bis zum Rhein",

and the phrase <u>die weite Welt</u> becomes a part of the verse that follows.

I,263,1is a further example of such a change. Here the original line,

"Man braucht nicht viele Kenntniss der Dinge dieser Welt",

becomes, in 1794,

"Man braucht nicht viele Kenntniss der Welt."

In general, then, it appears that Wieland's changes were intended to give a more conservative metrical arrangement, in which, however, the essential element of freedom was not to be lost. The longer verse forms, the five and six accent

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2. This occurs also II,9,7;56,6;75,3;79,9;83,7;84.6; 107,15; 130,11;157,14;188,5;194,3;194,30;208,14;311,13.

lines, prevail; but to avoid monotony, the shorter four accent verse is employed, though the three accent ones disappear completely. Even the tetrameter lines appear less frequently in 1794, notwithstanding the fact that some are introduced anew there, for the omission or recasting of a number of those that had originally formed part of the poem more than counter-balances the new ones.

The adjective was exploited by Wieland in all of these cases of metrical change. With it, he has lengthened lines that were too short, and by its omission he shortened those that were too long. The practice of introducing the adjective, in 1794, is to be noted much more frequently than is the omission of it, and to this means, while serving also a mechanical purpose, is due a great deal of the added humor and effectiveness of the revised version. In addition to this scheme, Wieland has called into service for metrical use many of those variations that have been discussed as features of style: the compounding of the noun and its modifier; the expansion of phrases and clauses; the opposite course of replacing such phrases and clauses by an adjective or briefer expression; the introduction of a compound noun instead of a simple noun; the change of one word for another with a different number of syllables; the frequent addition or omission of verbal prefixes. These changes, as has already been indicated, frequently serve to make a more attractive style as well as a more conservative verse of smoother flow.

Chapter VIII

Wieland justified his elaborate use of notes in "Der neue Amadis" by the precedent set by Hagedorn. The original version of the poem, in which the notes appeared at the foot of the page, contained many more than the revised edition in which they were placed at the end of each canto.[1] Wieland's original intention had been to have them arranged as a sort of index so that the work might not be disfigured by notes below the text. It was not until the publication of his collected works in 1794 that this desire was gratified. The change in the placing of these notes, as well as the reduction of their number, avoids the division of interest between the text and the notes, which in the earlier arrangement was very likely to occur. The notes in this edition had served various purposes besides the original one of clearing up obscure references. They were to make the work comprehensible and interesting to a large public. Wieland's works had won especial popularity with the women, and for the benefit of his feminine readers, a great many of the explanations of classical or literary references were planned. Besides this, they were to throw interesting side-lights on how Wieland worked, how he selected his material and where he found it, all details of interest to a cultured public. They are full of didactic and humorous suggestions that add to the appreciation of the poem. By the very fact that they do entertain

1 .K.Buchner, Wieland und Weidmann ,p.40:"Dem Ganzen wird eine Art von Index über die vorkommenden fremden Wörter und Anspielungen beygefügt, damit wir nicht nöthig haben das Werk

in themselves and reveal an interesting personality, they tend to distract the attention from the course of the poem. In the original version, they form a running commentary, in a humorous vein, on the whole epic, and seem an integral part of the work rather than a means of explaining obscurities in the text.

The revised edition shows a decided reduction in the number of these notes, a reduction which is attended in a number of instances by a corresponding change in the text itself. Obscure references are, in many places, omitted altogether or the text is so altered that the connection is clear without further explanation. In other words, the text becomes more independent of the notes. Wieland, in 1794, less frequently indicates where he had found the ideas for his poem than he had in the original edition.

A number of the references in the foot-notes of the edition of 1771 had directed the attention of the reader to authors and works, which, in 1768, when Wieland was beginning the "Amadis", were arousing a great deal of interest. In 1794, when Wieland was preparing the last edition, many of these had been completely forgotten. In the revision, they are omitted. This explains the omission, in 1794, of the reference to the land of Skogula and Mist (I, 223, 5-6), and the observation which accompanied it referring to "das Lied eines Skalden". In 1766, H.W. von Gerstenberg published in Copenhagen his "Gedicht eines Skalden", through which he paved the way for a revival of the deities of the old Norse Mythology in the

1 (Continued) durch Noten unter dem Text zu defiguriren."

bardic poetry in the German literature of the 18th century. The bardic movement, which exerted a powerful though not a lasting influence, had run its course within a few years, and hence, in 1794, the mention of it is dropped.

Another example of similar nature is the change to be noted in the references to Winckelmann. In 1768, on his return journey from a visit to the Empress Maria Theresa, Winckelmann was murdered at Trieste. This shocking event had, naturally, quickened the interest in Winckelmann and his work, and as Wieland in that same year began "Der Neue Amadis", it is easy to understand how the name and writings of this famous historian of classic art crept into this poem, romantic and whimsical as it was. Not only the name and references to his works are cited, but the catch-word of his teaching "edle Einfalt und stille Grösse" is quoted in various passages of the poem.

The first of these to be noted is the reference to Winckelmann in I, 21, 2, where the reading of 1771 was:

"Und nur ein Weib in Winckelmanns Niobe sieht."

The accompanying note refers to Winckelmann's great work, "Geschichte der Kunst des Alterthums". The revised reading of the verse,

"Und nur ein Weib sogar in Niobe sieht",

drops the personal reference and its accompanying note. Winckelmann's attack on the rococo taste of the time in the "Gedancken über die Nachahmung der Griechischen Wercke in der Mahlerey und Bildhauerkunst" was supplied Wieland with certain

examples in addition to the famous words cited above. Some of these are clear from the context, but others needed the explanation afforded by the note. Where the meaning is sufficiently clear, Wieland retained the reference in the text and omitted the explanatory note in the revision. An instance of this is to be noted I, 159, 13, where Wieland mentions Ritter Bernini's Geschmack. The reference here occurs in a description of Blaffardine, whose luxuriant curves suggest

> ".....ein Marmorbild ist Schwester Blaffardine
> Unläugbar ein Werk der schönen Natur
> In Ritter Bernini's Geschmack".

The context makes it pretty clear what value is to be attributed to Ritter Bernini's ideas of form without the additional information of the note which, in 1771, referred to Winckelmann's attack, and this note is omitted later.

The terms Winckelmann had employed in his works had appeared in several passages of the earlier edition. These are strangely out of their element in such a fantastic creation as "Der Neue Amadis", and perhaps, for this very reason, they are avoided in the edition of 1794. In II, 97, 1-9, Wieland had praised der Einfalt hohe Kunst in terms that recall the words of Winckelmann; in the revision the whole passage was omitted. A similar change occurs in the description of the goddesses in the painting of Hercules' Choice. Where the original reading was

> "Wie voll von stiller Grösse in ihrer ganzen Gestalt!"

Wieland later shuns the obvious reference to Winckelmann's words:

"Wie voll von Adel und Grösse in ihrer ganzen Gestalt!"

In II,98,1-3,the revision of the verses results in the omission of another such reference.The reading of 1771:

"Den hohen Geschmack,das Wahre zum ungefärbten Schönen,
In edler Einfalt gepaart,die Kunst zu mahlen mit Feuer,
Die Kunst mit starken Gefühlen den Busen auszudehnen"

becomes,in 1794,

"Den hohen Geschmack des Wahren gepaartzum Schönen,
Die Kunst mit starken Gefühlen den Busen auszudehnen".

There are also a number of references in the earlier edition that appear to be due to the influence of Winckelmann's studies in the domain of classic art.These are replaced ,in 1794,by others more in harmony with the new poem of which they form a part. When Wieland introduced his heroines to the readers of the "Amadis" in 1771(I,31),he planned to have them

"Sich stellen,wie sie sind,nicht wie sie ein Phidias schnitzt".

In 1794,the great sculptor of classic antiquity gives place to the writer of romances of the 17th century,and

"SchachBambo's holde Kinder,
Sind keine Kassandern,wie einst Herr Kalprenede geschnitzt."

In a similar way,another Greek sculptor of the golden age has to yield place to a sculptor of the rococo period.II,149,11 which reads,in 1771,

"Ein Myron hätte aus ihrem Gewühl
Sich schöne Gruppen sammeln können",

is revised, in 1794, to:

"Ein Houdon hätte aus ihrem Gewühl
Sich schöne Gruppen sammeln können."

Here the note which described Myron as one of the greatest sculptors of the best period of art is dropped. With the introduction of Houdon, a contemporary reference, there was no longer any obscurity. Still a third change of this kind is seen in I, 343, 8, where the reference of 1771 to Lysippus:

"Die Knaben waren so stumm, als hätt' aus parischem Stein,
Sie ein Lysippus gebildet."

is omitted altogether in the revision:

"Die Knaben schienen so stumm und taub zu seyn
Als hätte die Kunst sie aus Parischem Stein
Gebildet;------."

Another scene in which Wieland made use of the "Gedancken über die Nachahmung der Griechischen" is that in which Blaffardine is describing to Amadis how the Moor had met her and found her irresistible:

"Der Unglückliche hat---im Bade mich gesehn.
Ich stund, wie Phryne einst vorm ganzen Griechenland
Und Venus lange zuvor vor ihrem Richter stund."

A note accompanied this description and explained the source in the earlier edition; in 1794, the note is omitted though the text remains unchanged inasmuch as the princess' words leave

no doubt about the situation in which Tulpan had found her.

The description of Schattulibse, who is concealing her passionate, wanton nature under the appearance of coldness, is described(II,54) in the terms in which Winckelmann had described die hohe Grazie ("Geschichte der Kunst",p.231):

"Was wollustathmendes, ausgegossen
Auf ihre ganze Person, und durch die Sittsamkeit,
Die Grazie voller Ernst, die, in sich selbst verschlossen,
Gesucht seyn will, nicht sich entgegenbeut."

Wieland's note here, in 1771, quoted the source of these verses. The passage remained unchanged in the later edition but the note is omitted.

Wieland proceeds in the same fashion in the matter of the Herma (II,58-59) In 1794, the reference to Winckelmann's discussion of the herma is omitted from the note though the text is unchanged and the explanation of the nature of these statues is retained.

It seems that the great achievement of Winckelmann in his chosen field and his sudden, violent death had caused Wieland to refer to him in the "Amadis" of 1771 with greater frequency than seemed fitting twenty-five years later. Wieland, at any rate, revised or omitted the earlier references to this devotee of classic art,- references which appear out of place in this poem marked by that very rococo taste that Winckelmann had so bitterly attacked in the Italian Bernini.

Another reference to contemporary influence that was lost its point by 1794 and is replaced by a general expression was(II,193):

"Entscheide der Arzt!"

The foot-note explains that Wieland is here paying a compliment in passing to a widely known book, though he does not give any definite statement of what the book was called or who its author was .This was probably the medical journal[1] "Der Arzt, ein medizinische Wochenschrift" by D.J.A.Unzer, one of the most popular of contemporary medical weeklies . This special reference is replaced by one to the whole faculty, in 1794:

"Entscheide die Fakultät!"

The mention of Prior's "Cupid and Ganymede" suffered a fate similar to that of the above citation.It had suggested to Wieland the idea of comparing the desperate rage of Parasol on discovering the loss of his fan with the much more restrained behavior of Cupid in a more painful predicament, when he had lost to the little knave Ganymede all his treasure, including his bow and quiver.This reference of the earlier edition, with the note which explained its source, has been omitted altogether in the revision of the episode concerning the loss of the fan.

In I,200,5 occurs a change, which in its nature is similar

1 .The reference is probably to :"Der Arzt.Ein medizinische Wochenschrift, von D.Joh.Aug.Unzer, Neueste von dem Verf.verbesserte Auflage.Sechs Bände. Hamb., 1769.Reviewed in the Allgemeine Deutsche Bibliothek, Vol.XIII,I,p.3,1770.

to that by which the references to the classic artists of antiquity were replaced by others that were more in harmony contemporary taste and therefore more suited to the tone of the "Amadis".In this change,the original reading:

"Von unten,der bestenNymphe von Rubens,zu vergleichen" is revised,in 1794,to:

"Von unten,der besten Nymfe von Vanloo,zu vergleichen". Wieland's note explains the reason for this change.He had not meant to pay Blaffardine the compliment that the mere reference to Rubens conveyed.Vanloo's name suggested more exactly what Wieland had desired;it was,he said, "EineVergleichung,womit der Dichter Blaffardinen....eben kein grosses Kompliment machen will,denn sie scheint mehr auf die Üppigkeit als die Korrektheit und Zärtlichkeit der Formen zu deuten".

The French painter of seductive pictures in the gallant style was cited rather than the more robust artist of the Netherlands to give the comparison the proper point.

Wieland's great liking for French fairy tales is reflected in the "Amadis" to a greater degree in the edition of 1771 than in that of 1794.This is one of the influences that fade out with the years.At the time of the writing of the "Amadis" this influence was strong upon him as it had been in the work on "Don Sylvio" and "Idris und Zenide". Besides the changes made later in the text where certain

references to such tales had appeared, the notes in which Wieland had referred to the tales which had supplied him with various details of his poem are omitted in 1794, and these changes have led Mayer to underestimate the extent of this French influence here.[1]

In the first canto(I,30,4)Schach Baham is described in a note as the "Ideal von einem achten Sultan", a character originally the invention of Antony Hamilton, who plays a prominent part in Crebillon's "Ah! quel Conte". In the later edition, Schach Baham appears with Uncle Toby as a very humorous character without any explanation of his origin or his characteristics. A similar example, in which Wieland had stated(I,35)his great admiration for one of the "Contes" of Antony Hamilton is the note introduced primarily to account for Moulineau, Parasol's protector. Here Wieland said, in the earlier edition:

"Der Riese Moulineau ist allen bekannt, welche den Bêlier des Grafen Anton Hamilton gelesen haben; d.i. hoffentlich allen, welche den neuen Amadis lesen werden."

The cooling of the earlier enthusiasm is clearly seen from the brief note that is introduced in place of this, in 1794: "Aus dem Bêlier des Grafen Hamilton bekannt."

A reference to Blaubart(I,37,3)had given Wieland occasion to show the interest he took in this type of literature

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1. K. Otto Mayer, Die Feenmärchen bei Wieland. Vierteljahrschrift für Litteraturgeschichte, V, p. 374-408, and 497-553.

The note to this reference mentions the appearance of a new edition of Perrault's "Contes de ma mère L'oye" and gives Wieland's opinion of this collection of tales. It reads: "Diese Erzählungen, welche wegen ihrer vortrefflichen Sittenlehre zur Bildung eines edeln Herzens von Hrn. Perrault, dem Sohne, (vermuthlich in seiner zarten Kindheit) verfertigt worden, enthalten) die kleine Rotkappe. 2) Die bezauberten Jungfern. 3) Den Blaubart. 4) Die im Holz schlafende Schöne. 5) Den gestiefelten Kater. 6) Aschenbrödel, oder den kleinen gläsernen Pantoffel. 7) Riquet mit dem Zopfe. 8) Das kleine Däumchen. Ich gestehe, dass es mir ungeachtet der vortrefflichen Sittenlehre zu Bildung eines edlen Herzens, welche in diesen berühmten Erzählungen de ma mère L'oye herrschen sollen, wie Schah Baham geht; Votre Majesté a quelquefois entendu des Oyes crier, le-manda le Visir au Sultan? Oh, mon dieu! oui, repondit Schah-Baham, & même beaucoup; mais on en dira ce qu'on voudra, je ne trouve, moi, que cet oiseau ait la voix si belle."

All that remains of this long note in the later edition is the brief mention that a translation, in which the tone of the original had been successfully retained, had appeared just before the publication of the "Amadis," and was to be found in "Die Blaue Bibliothek aller Nazionen." A similar reference to the story of Bonbeniquette in 1771 as "dieses Ideal eines ächten Conte de ma mere l'oye" (I, 64) is omitted in 1794.

In 1771, in a foot-note, Wieland had called attention to the fact that in one respect: i.e. in that he

"..war nicht minder gelehrt in alter und neuer Geschichte,

Zumal in der, die nie geschah"(79)

the old Druid, Amadis's tutor, resembled the inimitable Sofa-Baham of Crebillon's "Sopha"; qu'il fut, sans contredit, l'homme de son siècle, qui possedât le mieux l'Histoire de tous les évenemens qui ne sont jamais arrivés." This information in regard to the Druid's resemblance to the Sultan is, like many other references to this class of literature, eliminated from the final version. There is a similar reference(IV, 133, 3) to the

"Fatmen zwar, die, sonst unendlich zart,
Kaum eines Zephyrs Berührung ertragen,
So reizbar sind, den neuen Abälard
Der Schlüpfrigkeit errüthend anzuklagen,
Und an Figuren dieser Art
Die ihrigen doch mit vieler Entschlossenheit tragen."

Schattulibse is of the type which is here represented as a class by the notorious Fatme of Crebillon's "Sopha", as the note indicates. In the revision, the note to this passage, which is clear from the context, is omitted.

In the passage(I, 166, 13), the description of Boreas, in 1771:

"Mit einem Wort, er schien
Dem Freunde von Cristallinen, dem grossen Tahardin,
Von dem er ein Tochtersohn war) soviel aus äussern Zeichen

Sich schliessen lässt, an innerm Gehalte zu gleichen," becomes later:

"Mit einem Wort, er schien den grossen Pakardin,
Von dem er ein Tochtersohn war) so viel aus äussern Zeichen
Sich schliessen lässt, an innerm gehalt zu gleichen."

With the omission of the reference to Cristalline -a lady who plays a prominent role in "les quatre Facardins"-in the above quoted passage, the note alluding to the Conte is also dropped. Still another, referring to Caschemir, the favorite scene for the action of fairy tales, as the home of the princesses and to their father (I,138) as its sultan, is also given up in 1794.

In several passages in which the sad fate of Bambo's oldest daughter is mentioned, Wieland had called her Flördepine, without doubt having in mind the heroine of Hamilton's "Fleur d'Épine" whose story is strikingly like that of Wieland's heroine. In 1794, the princess is no longer called by this name, but by that of Bellafonna, and the visible connection between the two stories is thus removed.

Another reference to Hamilton's "Les quatre Facardins" in which Wieland had expressed his high opinion of this one of this author's "Contes" is introduced as a note to the verses (I,183,3):

"Mein Herz gesteht den schönen Facardinen
Den Vorzug, mit dem sie soviel sich wissen, nimmermehr ein."

In 1794, the reference was omitted with the note: "Wer die Facardinen überhaupt, und insonderheit den schönen Facardin, auf welchen hier gezielt wird, kennen lernen will, muss sich nicht entgegen seyn lassen, die vier Facardinen des Hamilton zu lesen, eine scherzhafte Erzählung, welche in ihrer Art unvergleichlich wäre, wenn sie nicht, wie die Venus des Apelles, unvollendet geblieben wäre, so wie sie auch, gleich dieser Venus, von keinem andern Autor in der Welt vollendet werden kann."

Perhaps, however, the change in Wieland's attitude can be seen more clearly in the different use made of the fairy tale in the two editions of his "Der Neue Amadis". This tale of "Der goldne Hahn" is told to the wounded Amadis by Dindonette. The story in the original version is told in the tone of a tale by Hamilton for the story's sake; in the revised form, the story part is subordinated completely to the interest in the development of the characters of the hero and Dindonette. In 1771, the course of the narrative was uninterrupted until the arrival of the news of the squirrel's loss; in 1794, it is held up at every stage to bring out a new point of view.

A similar indication of the weakening of the influence of the fairy tale is to be noted in the shortening of those scenes in which authors of such stories take great delight in the descriptions of splendid banquets and entertainments, the creation of magic; of palaces built of gold and precious stones. A comparison of the accounts of the Moor's entertain-

ment of the princesses as they appear in the two editions shows how the reading of 1771(II,38,15-18):

"Führt sie der zaubrische Mohr in einen herrlichen Saal,
Wovon die Pracht,die Verschwendung der Edelsteine,
Die niedliche Tafel,die ausgesuchten Weine
Bewiesen,dass der Wirth den Elementen befahl" ,

was abbreviated,in 1794,by the omission of all the references to the elaborate decorations and the magical powers whose work caused this entertainment:

"Führt seine Gäste der Mohr in einen neuen Saal,
Der sich noch einem Sinne durch seine Wunder Befahl."

The later form of the following verses shows the same kind of a change(I,113,10-11).The reading of 1771:

"Je bälder je lieber das schöne Schloss zu erreichen,
Das einem Feenschloss gleich als wie Carfunkel glüht,"

is revised,in 1794,to

"Je bälder je lieber das herrliche Schloss zu erreichen",

with no mention of a fairy palace of carbuncle.
Another example in which there is the same toning down of the marvels of magic is to be observed in the scene,described by the Troglodyte to the eager Dindonette,in which description he portrays all the joys they will know,once the experiment which they are about to make has been successfully completed (II,29,10):

"Wiewohl er,nachzubessern,
In seinen dereinst zu erbauenden Schlössern

"Ein wahres Göttermahl ihr gab,
Aus Bechern von Diamant mit Weinen sie berauschte,
Wogegen Vater Zeus seinen Nektar tauschte;
Und kurz, so herrlich sie bediente, dass Dame Mab,
Die sonst in Träumen gern die Sachen übertreibet,
Weit hinter ihm zurücke bleibet."

becomes later:

"Wiewohl er, die Mahlzeit nachzubessern,
In seinendereinst zu erbauenden Schlössern
Auf Kosten der guten Fee Mab
Ein wahres Göttermahl ihr gab."

With the briefer expression of the passage, the humorous effect is heightened.

References to the Amme as the fountain -head of wisdom and the source of wise sayings and fairy-lore become rarer in the later edition: Cf. II, 4-30; II, 125, 14. In the latter example, the teaching, formerly described as being that of the Amme is, in 1794, attributed to the mothers and aunts.

While, in general, these details indicate that the fairy tale, and especially the French tales of Hamilton and Crebillon, play a less prominent part in the later edition of the poem, this influence, in many cases, less apparent because of the elimination of the notes calling attention to them, is, nevertheless, still evident in many of the characters and adventures of the poem.

A change in Wieland's attitude towards Ariosto can also be observed. Wieland's letters of the years 1767-1778 show a deep interest in this poet. In December, 1767, he wrote to Zimmermann: "Sagen Sie mir also, ich bitte Sie, gelegentlich, was Ihre Meynung von dieser Idris ist, in welchem ich, wie ich Ihnen vielleicht schon geschrieben habe) einen Versuch machen wollte, ob man in unserer Sprache auch Ariost seyn konnte, wenn man wolle. Ich meine nur Ariost in Absicht der Laune, des Styls, der Lebhaftigkeit und der Versifikation."[1] This influence of the Italian upon Wieland shows a decline in proportion as the influence of the French grows with the poet's increasing intimacy with the Warthausen circle and with Count Stadion. The references in the later edition of the "Amadis" to Ariosto are somewhat fewer, both in the text and in the notes; nevertheless the habit of quoting certain personages and references of the Italian poet remained a characteristic of Wieland to be seen in his works as well as in his correspondence.[2]

In the description of Parasol's despair at the loss of his fan, Wieland turns to Ariosto for the picturesque reference to the moon as the place of refuge for lost things (I, 14[illegible], 7-10). Parasol's

"..... [illegible]er Verstand

War.....

In einen Seufzer gewickelt, dem Monde zugeflogen."

1 .Ausgewählte Briefe, Dec. 3, 1767.

2 .Lydia Marinig, "Der Einfluss von Ariost's Orlando Furioso auf Wieland." Studi di Filologia Moderna, V, I-III.

The extensive note introduced to these verses explains the source of the idea. Ariosto has described how such lost things fly to the moon there to be stored in glass flasks of various sizes, each labelled with its owner's name. With the revision, this note is dropped although the verse to which it referred is retained.

Other briefer references to characters of the "Orlando" are also omitted in 1794: II, 84, "Er hätte lieber wie Roland rasen mögen" is dropped as is also II, 206, 9, "schöner als Medor."

A reference to Hagedorn, in 1771, is replaced in the revised edition by a more general expression (II, 68, 69). The original reading of these verses,

"Von Hagedorn ein kleines muntres Lied,
Zu dem sich die silbernen Töne der sanften Laute hatte",

becomes later:

"Zur sanften Theorbe ein fröhliches Lied"

and the poet's name is replaced by that of the popular instrument.

In a similar way, the reference to Buffon's system in the verses I, 57ff. is omitted.

"Hierzu kam, was nach Büffons System
Noch keiner Schönen bey einem Harze geschadet,
Der giedlichste Fuss....."

The reference was accompanied by a long foot-note in which this system was discussed. In 1794, the reference in the text is omitted as is also the foot-note.

A number of changes have been made in the references of the earlier edition to introduce more familiar examples to replace those that are less apparent. For the original reading of I,19,9,

"Verlebte, wie Sülly und Oxford den ihrigen ausgelebt hatten",

the revised version has:

"Verlebte die Sülly und Harley den ihrigen ausgelebt hatten."

The introduction of the family name of Robert Harley, first Earl of Oxford, instead of the title is probably due to his being better known by his family name through his political activities that won him the title, and through the publication of a collection of very rare pamphlets from his library under the title of the "Harleian Miscellany".

A similar change is that by which the earlier reading of I,36,5 and 6,

"Selbst Leoparde, vor Angst, dem neuen Geryon
Zur Beute zu werden, entstieg im ersten Schrecken den Dale"

becomes:

"Selbst Leoparde, vor Angst, dem neuen Enakssohn" etc.

Here the reference to the three-headed monster slain by Hercules is replaced by the Biblical reference to the race of Giants occupying Southern Canaan. The original note of explanation to this passage is omitted.

A change that is along this same line occurs I,[illegible], where the original

"Ein Kaphio, ein Rosenkreuzer sagen".

Here the Greek name of the famous humanist is replaced, in the later edition, by the more familiar German one. The lengthy note to account for the Rosicrucians is also lacking later, perhaps because an explanation of this society was regarded as unnecessary in the light of its prominence during the period of the French Revolutionary disturbances and in a reaction against the Enlightenment.

Still another instance of such a change and the omission of its accompanying note is seen I,201, in a description of the terrible transformation that Tulpan had made in the appearance of Blaffardine. Here the reading of 1771 was:

"Allein kein Schatten, keine Spur

Von ihrer ehmaligen Blondheit und Penthesileen-Figur".

In 1794, Nereiden-Figur takes the place of Penthesileen-Figur, and the notes describing exactly what was meant by the mention of the Amazon queen in this connection is omitted.

A change of allusion may also be seen in I,220, where the original reading of the verses,

"Die Hoffnung, morgen früh die schönste Frau zu haben,

Der, seit Lyäens Hochzeitfest,

Ein Satyr oder Silen den Gürtel aufgelösst"

becomes, in 1794:

"Die Hoffnung, morgen früh die schönste Frau zu haben,

Der, seit Ariadnens Krone den Sternenhimmel ziert
Ein Satyr oder Silen den Gürtel aufgelöst."

The reference to Ariadne fits better into the passage here than does the earlier one to Bacchus as Lyaeus, for the connection is more easily recognized. In addition, by the change of reference, a four accent verse is lengthened to a six accent one.

An interesting change of allusion occurs I, 249, 1-6, where the earlier reference was to Lord Cobham's garden at Stowe, a wonderful copy in miniature of Trajan's gardens at Tivoli. The original reading was:

"Zu wissen sey demnach, der Garten, (der denen zu Stowe)
Und keinem andern wich, obgleich von Zephyrn und Floren
Der Mutter der Grazien selbst zum Sommersitze gebaut".

In 1794, this reference gives way to one to Hirschfeld, an authority on landscape gardening and the author of a work on that subject, "Theorie der Gartenkunst", which Wieland had reviewed in "Der Teutsche Merkur" for 1775. Hirschfeld's death occurred in 1793 and it seems that Wieland, in revising his poem, took this opportunity to pay tribute to this man's placing the more natural, English type of landscape gardening in superiority to the French conventional style. The revised verses read:

"Diess Wunder von Hirschfeld's Kunst, von Zephyrn (so schien es und Floren
Der Mutter der Grazien selbst zum Sommersitze gebaut".

Another like example of the introduction of a different allusion in the revised edition occurs I,138,7,in the description of the dwarf who brings Amadis the report of Blaffardine's danger in the Moor's castle.He is thus painted in 1771:

"Ein kleines Geschöpfe,nach Callots Muster gebaut".

A foot-note is given to describe exactly what the reference to Callot signified.It is to Callot's work as the engraver of small grotesque figures that Wieland is referring.The introduction of Aesop in place of Callot,in 1794,conveys the idea of the grotesque figure of the dwarf without the aid of the note.The revised reading,

"Ein kleines Geschöpfe,wie ein Äsop gebaut"

suggests immediately the idea to be conveyed,inasmuch as tradition has given the great fabulist a deshapen dwarflike form.

The substitution of Seladon the hero of D'Urfe's romance for the author of that romance,is another change similar to the preceding. II,130,1-3,in the first edition,reads;

"Das war doch eine Zeit!da galt die Tugend noch etwas.

. . . . . .

Im Ernste?Sie wünschen sich in D'Urfe's Zeiten zu leben?"

The revised version refers to the hero himself,to Seladon whose devoted love to his cruel mistress has given this period the characteristic qualities which Antiseladon(who owes his name to the fact that he is exactly the opposite of this long-suffering hero)is mentioning in this passage:

"Die [illegible] sich wirklich in Ernst, in [illegible] Zeiten zu leben?"

In a number of passages [illegible], in 1771, Wieland had employed a reference or a phrase or a word of another language not easily understood without the note, in 1794, he embodied the content of the note in the text or replaced the obscure reference by a more explicit one. The substitution of Wüterich for Dusiris is a case in point. In 1771, the verse (II, 38, 1) read:

"Und ein romantischer Dusiris dieser Art".

The accompanying foot-note explains the cruelty of this Egyptian despot which was brought to an end by his death at the hands of Hercules. In 1794, the note is omitted and the text is revised to convey the idea clearly:

"Und ein romantischer Wüterich dieser Art."

A similar instance occurs II, 63, 1-4, where

"Denn sollten wir eine Nymphe von sechzehn oder so,
Bey einem Santon allein, in seiner Celle betreten,
So müssen wir gestehn, es fiel' uns etwas schwer,
Zu glauben, er habe mit ihr, sein Schalamat zu beten"

becomes, in the later edition:

"Denn sollten wir je bey einem Anchoreten
Ein Nymfchen von sechzehn (eins minder oder mehr)
Allein in seiner Zelle betreten,
Dann freylich fiel' es uns etwas schwer
Zu glauben, er habe mit ihr den Rosenkranz zu beten."

The references to Santon and Schalamat, earlier the subject

of foot-notes, are replaced by more familiar names for similar ideas. Santon, the [illegible] given a type of Mohammedanism it held in high esteem among the Moslems, and the Schallmat, a form of prayer repeated by the faithful five times a day, are replaced by the terms Anchoret and Rosenkranz which were familiar and required no explanation.

So other instances in which the explanation, formerly contained in the foot-notes has replaced the reference thus commented upon in the text, occur several times. In I, 183, for example, the original verse,

"So oft sie wollte, (mit einer Aja) zwar"

was accompanied by a note explaining that Aja meant Hofmeisterin. The revision has adopted the reading of the note and is:

"So oft sie wollte, mit einer Hofmeisterin zwar."

Wieland follows the same course in I, 181, 6, where the earlier reading,

"Und von der Elbe bis an den Whang-Ho durchgehen",

with its accompanying explanation that the Whang-Ho is the Yellow River, reads as follows in 1794:

"Vom Rhein zum Gelben Fluss die weite Welt durchgehen."

A third instance occurs I, 311, 12; the earlier reading,

"Hoc opus, hic labor est!"

is accompanied by a note translating this quotation from Vergil. In 1794, the translation of the verse into German replaces

the Latin in this passage:

"Da steckt der Knoten!"

Still another such instance is to be observed I,16,8, where the reading of 1771,

"Und ohne Guido's Kunst entzückt Philomela die Flur"

becomes in 1794:

"Mit ungelernten Gesang entzückt Filomela die Flur".

The special reference to the Benedictine monk, Guido von Arezzo explained in the foot-note, is changed to the more general, more easily understood reading of 1794. Other instances of this replacing of the special references by a clearer statement of the idea they were to convey are to be noted I,96, where sein Telemach is replaced by sein Zöglinn; I,119, where Garamanten und Scythen gives way to Wilde; I,123, where diese und jene is introduced instead of Fatmen; II,83, where zu Samarkand, Smolensk, Pekin, wer weis an welchen Enden der Erden becomes simply an andern Ende der Erden; II,97,15, where Amphione is replaced by Priester der Musenkunst; I,329, where Octavius Cäsar Augustus gives way to der grosse Sultan; and I,58,10 and 59,1, where Cato becomes der Heilige.

In several passages, where Wieland refers to legendary material, he has embodied in the revised form of the work additional details that make clearer the exact significance of the citations. The legend of Psyche serves as the basis of a simile in II,18. In the earlier form of the passage she is described as standing love-struck before the sleeping love-god. The re-

vised reading gives a fuller account of the le and. Psyche is here described as standing breathless with terror over the sleeping Cupid in whom she sees the most beautiful of all the gods instead of the hideous dragon with which her sisters had threatened her. A similar change is to be noted in the reference to Ulysses(II,17), where the earlier reading is:

"Gewohnheit(und Sättigung)macht den glücklichen Ulyss
Nach seiner alten Frau und seinen Felsen sich sehnen".

The edition of 1794 explains what was meant by the adjective <u>glücklich</u> in this verse:

"Gewohnheit -und Sättigung-macht in Kalypso's Arm den
Ulyss
Nach seiner Alten und seinen Felsen sich sehnen."

The reference of the Troglodyte to Hermes is also extended somewhat in the revised edition(II,25). The original reading:

"..... Wie Hermes sagt, so kann
Das grosse Werk allein durch einen reinen Mann"

is changed to a more specific mention of the place where Hermes gives these directions:

"Wie Hermes in seinem Buch vom Steine sagt, so kann
Das grosse Werk allein durch einen reinen Mann."

Other changes in the text and foot-notes indicate that Wieland suffered a change of view similar to that described in the discussion of the introduction. In the text as well as in the introduction, Wieland had mentioned Tasso's "Amadigi" in a tone of contempt. Just as he had modified the expression of his unfavorable opinion in the pseudo-introduction, so again in his revision of the text, he dropped the

statement of it here. The passage under discussion(II,183) read in 1771:

"Der günstige Leser muss von selbst schon angemerkt haben,
Dass, falls man dieses Werk(dies weisen Leuten vielleicht
Um vierzehn Gesänge bereits zu lange däucht)
Nach Bernhard Tasso's Art, in hundert dehnen sollte,
Der Stoff dazu so bald nicht fehlen sollte."

A like change came about in Wieland's opinion of La Calprenède who receives more favorable mention in the revised form of "Der Neue Amadis" than he had experienced in the earlier one. In I,155,13,156, where Colifischon was describing her sisters, in attempting to give Amadis a vivid idea of the character of Leopardie, she said:

"Sie haben doch Prüden gesehn?
Gut! Aber eine Prüde wie Leopardie, noch Eine,
Durchsuchen Sie Himmel und Erde, mein Herr, Sie finden keine,
Herr Calprenede selbst hat nichts so grausams erdacht."

The note to this passage mentioned La Calprenède as one of those wretched writers whom Boileau had made immortal.
"Er hat Tragödien geschrieben, welche zu lachen machten, und Romane, welche besser einschläfern als Opium; ob es gleich unbillig wäre seiner Cassandra, und Cleopatra, seinem Pharamond, u.s.w. das Lehrreiche und Ergötzliche, welches sie für eine gewisse Gattung Leser haben können, abzusprechen; ein Verdienst, welches sie mit unserm Herkules und Herkuliskus, und andern

grossen Weltengedichten dieser Art aus dem vorigen Jahrhundert theilen, und welches ausschliessen ganzen Werth ausmacht. Und ist das etwas so wenig? Sehr wenig, wenn es alles ist, was man von einem Buch sagen kann, zumahl von einem Buche, worinn das Nützliche mit dem Angenehmen vereinigt seyn soll. Man dispensiert gewisse Gattungen von Schriftstellern mit Recht von dieser Vereinigung; aber die Poeten und Romanschreiber sind nicht unter den dispensierten."

In this note, Wieland adopted the opinion stated by Boileau in "L'Art Poètique"[1] and in the dialogue written in the style of Lucian, "Les Héros de Romans". In the latter, Boileau criticized La Calprenède and writers of similar romances, accusing them of having fallen into "une très grande puérilité" and of having robbed even the shades in Hades of their good sense. In 1794, Wieland twice refers to La Calprenède and he takes advantage of the first of these occasions to withdraw this earlier verdict (Note 10, Canto I, 1794). Here Wieland says:

"Klaudius Walther von Costes, Herr de la Calprenede, Verfasser der Kassandra, der Kleopatra, und des Faramond, hat (wie der Herausgeber der Bibliotheque universelle des Romans sehr schön gezeigt hat) keines Weges verdient unter die elenden Skribenten verstossen zu werden; und Boileau, - der sich von gewissen wackern Männern seiner Nation, besonders an dem Operndichter Quinault, schwer versündigt hat - hat die Schuld der Note zur ersten Ausgabe, in welcher von dem Verfasser der Kassandra nicht gebühr-

1 Cf. Chant III, verse 130, note.

lich gesprochen wird, wenigstens zur Hälfte auf sich nehmen; wiewohl auch der Verfasser der Note, der einen ihm Unbekannten auf das blosse Wort eines Andern, wie gross auch sein Ansehen sey, misshandelte, keine Schonung verdient." The only criticism Wieland now has to make of these lengthy works is that they were written for persons of another and stardier generation who found it no obstacle to their enjoyment to read a romance of from 10 to 12 thick volumes.

In a number of instances, passages in which there were, in 1771, an accumulation of references are omitted altogether in 1794. This occurs frequently in the case of passages revealing the poet in a personal address to his readers. Such an omission is to be noted II, 62, where the following verses are dropped in the revision:

"Doch dieses unter uns! denn euern Tartüffen, Quelfungen,
Und S..n wird ewig umsonst diess Liedchen vor gesungen!"

The long catalogue of information that the Druid was described as possessing in 1771 (I, 78, 79, 80) is considerably abbreviated in 1794; its accompanying foot-notes are dropped. A similar omission of considerable extent (I, 236, 237), full of such references, is that in which Wieland declares that he, as poet, cannot assume any personal responsibility for the sins of his heroes and heroines. In this passage, he enumerates a list of personages for whose evil deeds it is unfair to hate the poet. Here appear Phaedra, Nero, Medea, Clytaemestra, Thrasó, Orbil, Tartuffe, and others of their ilk. The whole list is omitted

in 1794 and the brief statement of the poet's duty to paint men as he finds them replaces it. In other instances, where the omission could be made without lessening the clearness or picturesqueness of a passage, the above mentioned plan was followed; likewise the explanation given by the note (when there was such a note) was dropped. In this way, the references to Palmerin (I, 190); to the Fay Concombre (I, 197); to the critic Zoilus (II, 98); to Medor and Avicenna (II, 206, 7-16) were dropped altogether.

Another interesting change which involves both the text and the accompanying note occurs I, 231, in a citation of Pope's "Rape of the Lock". This passage originally read:

"Zuwahl da Pop's geraubte Locke
Uns offenbart, dass jedem Unterrocke
Ein Schützgeist gegeben sey."

Wieland added a note, correcting the misquotation of Pope in these verses:

"Den Unterrock der Heldin seines Lockenraubes giebt Pope, die Wahrheit zu sagen, nicht nur Einem, sondern gar funfzig auserlesenen Sylphen zu beschützen."

In the revision, Wieland has incorporated in his text the correction mentioned in this note:

"Und wahrlich seit Pope in seiner geraubten Locke
Bey seiner Heldin Unterrocke
Nicht minder als funfzig Sylfen auf einmahl angestellt;
Ist Einer wohl nicht zu viel, [illegible] Pindonetten

Von Marsala's Platonismus - in einer Hölle zu setzen."
A curious instance is that which occurs I, 000. Here Wieland confuses Launcelot Gobbo of "The Merchant of Venice" with Lance of "The Two Gentlemen of Verona". The foot-note of the later edition continues this mistake, though the spelling Launcelot is altered to Lanzelot. This foot-note, moreover, is lengthened by the quotation of the passage referred to in the third act of "The Two Gentlemen of Verona".[1]

Wieland's aim thus seems to have been to have the text of his poem give, as far as possible, the necessary information for its understanding. For this purpose, he had, in 1771, added to his text a large number of foot-notes to clear up all obscurities. In 1794, he reduced the number of these notes but he altered the text so that it should contain what was essential for a clear understanding without them. These alterations of the text fall into various classifications. In some instances, the obscure reference is replaced by one whose meaning is more apparent; in others, an explanation of the original reading is introduced into the text; in still others, unfamiliar or remote events and personages are replaced by others of closer interest and greater familiarity. Wieland seems to try to bring his poem up to date by dropping references to influences that no longer controlled him. In several cases also, he indicates in 1794, that his judgment had been at fault and makes amends. This occurs in the cases of Bernardo Tasso and La Calprenède. A number of the (next page)

1. This slip of Wieland's was pointed out by C.H. Bunton, Modern Language Notes, XXII, 000.

earlier literary and learned references and critical observations are omitted altogether in the revision.

Conclusion. ~~Chapter II~~.

So thorough was Wieland's process of revision that he could justly say to Göschen that in the matter of form, "Der Neue Amadis" was to be regarded as a new work. A comparison of "Der Neue Amadis" with the "Oberon", the greatest of Wieland's romantic epics, shows that the former was the product of an earlier stage in the author's development, while the latter represents his poetic faculties at their best. The reason for the higher degree of mastery shown in the later work is seen in that same effort that makes the later edition of the "Amadis" so different from the earlier one. It is to Wieland's untiring labor in revising his works as well as to his natural gifts that he owes his position as master both of language and style. His style has the ease and elegance of the Romance literatures in which he took such a deep interest. By virtue of this art rather than by the lasting interest of the works he has left, Wieland holds a prominent position in German literature, and in this also lies his contribution to German Classicism. Goethe pays tribute to his merit in this respect in his address "Zu brüderlichem Andenken Wielands". He speaks there of the pain taking care with which Wieland had filed away at his works, carefully testing them, changing them, improving them, taking them apart, reconstructing them, and, in short, repeating the whole process of revision [illegible] again;

"Es nicht müde ward, Werke von Umfang wiederholt abzuschreiben, dieses gab seinen Productionen das Zarte, Zierliche, Fassliche, das Natürlichelegante, welches nicht durch Bemühung, sondern durch heitere genialische Aufmerksamkeit auf ein schon fertiges Werk hervorgebracht werden kann."[1]

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1 . Goethe's Werke. Vol. 36. Weimar 1893, ~~Gf~~. p. 318.

Vita.

I was born in Baltimore, May 1, 1894, and received my early education in the Public Schools of this city. In 1911, I was graduated from The Eastern High School and entered Goucher College the same year. In 1915 I received the degree of Bachelor of Arts, and immediately began graduate study at the Johns Hopkins University. Here I followed courses with Professors Wood, Gollitz and Kurrelmeyer in German Literature and Germanic Philology, with Prof. Bloomfield in Sanskrit and Comparative Philology, with Prof. Morden and Dr. Bacota in Spanish, and with Prof. Brush, Dr. Gruenbaum and M. Huet in French. In the year 1915-1916 I held a Goucher Fellowship, the following year a Hopkins Scholarship, and in 1917-1918 the Fellowship in German. To all my instructors I express my sincere appreciation of their generous help and counsel.